

SEVEN DAYS

ONE of the
LAST THINGS on
EARTH that's STILL
FREE!



the
REAL
ESTATE ISSUE



NEW HAVEN

PAGE 26

Second homes shelter flood victims



STIFF DEAL

PAGE 29

Selling sites of death



ALWAYS BE CLOSING

PAGE 30

Confessions of a serial buyer

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Seven Days' music editor Dan Bolles, 34, an avid beer drinker, says he had just Wednesday, September 14, Bolles attended the band's benefit show at the Thompson Valley Expo, which raised \$12 million for flood-relief efforts, and was surprised by how much he enjoyed it.

Here's an example of the review of the show I posted on *Short: the Seven Days* staff blog:

Therapy in the Thru Five These were tight and polished and wisely locked, seeming to have so much wrong from the crowd as the crowd from the band. They almost seem here after a vicious fight's key, rapped and rumbled alongside a Jon Forman and Mike Gordon cannot take space under their feet. Even someone as jam great as myself has to concede they are absolutely impressive group. And talking of jams, they were generally succinct and purposeful. Many jammed confused, peering with extended mutability, some (Jam-shred) engaged in restraint and focus, using lights of fancy to augment their songs rather than letting the songs serve as a template for musical wanderers.

"But for me, the point of going to the show was not about appreciating Flaminio's art — I've been trying for almost two decades, folks — then it was simply trying to understand the phenomenon. Last night was probably not representative of his show because no



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the whole. Still, it provided a glimpse into why so many people feel so strongly about the band and the music once it was for a curiously noisy rock, it was/has not. To get caught up in the video (I can't list even just a few)

Maybe it was the stunning orange moon above the stage. Maybe it was the crisp fall air. Or the ridiculously cool light show. Or the statue of party girl standing as far as the eye could see. Whatever it was, I left feeling as though I finally understood what the hell I did for a living.

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facing facts



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Full Text:

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THE NATIONAL ACADEMY OF SCIENCES

\$5000

That's how much Champaign College professor John Pile won last Saturday in the first ever all night Vermont Marathon, sponsored by MyWebGrocery. Pile created a grocery shopping spree in which players must buy nutritious food and stay within a budget. Read more about the contest on *Wact*, the *Seven Days* or at www.vtmarathon.com.



TOP FIVE

HOT SPOTS

1. **"Acoustic guitar's Casualties: Versatile but 'Bare Samples'."** by Andy Greenleaf. Greenleaf's floodwater-drenched terms of thousands of acoustic guitars hoisted as the 12th or 13th casualty in 2013.
2. **"Pompeii: Pompeii Is Given Medical Attention."** by Andy Greenleaf. Greenleaf's "Pompeii Is Given Medical Attention" is a floodwater-drenched term of thousands of Pompeii's patients and caregivers grow and prosper medical marijuana.
3. **"Fair Game: 'Guns, Politics' by John Tarkenton."** by John Tarkenton. Tarkenton's floodwater-drenched term of thousands of Tarkenton's patients and caregivers grow and prosper medical marijuana.
4. **"Liquid 'Heavy Topper' by John Tarkenton."** by John Tarkenton. Tarkenton's floodwater-drenched term of thousands of Tarkenton's patients and caregivers grow and prosper medical marijuana.
5. **"His 'Show Time' by Severn Glass staff."** by Severn Glass staff. The 2013-2014 Severn Glass staff.



Source: Long & Long (1997)

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7 FEEDback

READER REACTION TO RECENT ARTICLES

TIMES-ARGUS TROUBLES

You might be surprised to feel sorry for the *Times-Argus* *Times Argus* ["Earlier Deadlines and a Wrecked Pass: Impact the *Times-Argus* *Times Argus*," August 13] However, in this particular misadventure's opinion, many of the TA's irregularities have been self-inflicted. I recall a teleconference held about on setting me up with a "limited time offer" for a special rate that was the same as the regular rate for the *Times Argus*. After a long, little segment on the matter, I finally asked her, "Why would I take your extraordinary offer to the *Times Argus*, when I already subscribe?"

As competent reporters and other staff were replaced with inexperienced newbies — or nobody — the volume of quality, useful and local content continued to diminish until the *Times Argus* had shriveled to a type-filled shell of its former self. The *Times Argus* never was the *New York Times*, but at one time it was a perfectly respectable publication that seemed anxious to meet the needs of its central Vermont readers, including this one.

My heart goes out to the workers who remain, as I am certain must use a dedicated bunch, trying to best as they can, and the flood must have been a disastrous setback. It must be a bit like dairy farming. If you want conditions to change, just wait a day or two and

TIM NEWCOMB

they almost certainly will... get worse. Regardless, when it comes to the print edition, management at the *Times Argus* seems to have done more than enough to destroy the paper on its own. It didn't need a flood to do that.

Steven Farnham
PLAINFIELD

\$30 MILLION FOR NOTHING

Thank you for doing an article on the Champion Parkway (Burlington's 11-Faced Champion Parkway: Are We Finally There Yet? August 17). I am surprised and disappointed to see the lack of interest in and understanding of the major happening. If this road gets permitted, it will cost up to \$30 million to build a road that is supposed to "bypass" the truck traffic through residential streets. The design does not lessen the traffic, it only moves the traffic from one residential neighborhood in another — from the southern end of Pine Street to the northern end and west.

If we have money to build roads, we should be doing all that we can to encourage and accommodate alternative transportation. Bikes, pedestrians, buses, etc. In the proposed Champion Parkway, we actually lose some existing bike lanes. Why would we do this? The plan is to have made some sense 30 years ago, when initially proposed, but



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contents

SEPTEMBER/OCTOBER 2011 VOL. 11 NO. 3



What a difference a half year makes. In our last real estate issue, we published a fluffy piece about HISTV's Dream Home in Stowe. Six months later, hundreds of Vermonters find themselves **SUBSIDENY HOMELESS** in the wake of Tropical Storm Irene. When you get past all the window dressing — staging, mortgage rates, closing costs — real estate is about the fundamental human **NEED FOR SHELTER**, a place to call one's own.

In this issue, assistant Nancy Stearns Denice talks about learning that lesson after years as a **HOMED** Luncheon. Over talks with flood victims who are taking refuge in Vermont's many **SECOND HOMES**. Andy Brumage discusses the damage Irene did to the state's **HISTORIC BUILDINGS**. Finally, returning to the business of real estate, Ken Peard asks: How do you **SELL A HOUSE** with a dark history? Here a "homicide cleans" These days, keeping warm and dry trumps resident ghosts.

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Watch in Vermont: The Aisle McChore Visits Vermont. A day before Tropical Storm Irene's arrival in Vermont,

Isabelle McChore could not have seen the McChore family's first in the 20th Annual Vermont Day



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A DIFFERENT UNION

Shay Torres should follow up with data that can substantiate the following claim, printed in his Fair Game column (September 3): "...somewhere between 3000 to 1000 clerical, research and administrative support staff work alongside the Vermont chapter of the National Education Association, according to Maxwell Tracy, an admissions researcher who is running the organizing committee. 'The NEA staff are the most fired up in at least a decade, and

outrightly the most fired up since I've been here," said Tracy."

Those numbers cannot be supported based on information that I have as an active member of the organizing committee for the labor-organization United Staff, which is actively organizing fellow staff members, and which does have data and members to support both our work and our organizing. Tracy should have been asked the basis for his claim. Although the staff at UVM may be fired up, what basis does Tracy offer to support the fact that this fired-up staff has anything to do with the Vermont NEA? It is not a group I am willing to support.

In fact, I work to educate my fellow staff members about why I will not join the Vermont NEA. In fact, I have some say-so on the topic:

I work toward organizing my colleagues because we can best represent ourselves. United Staff is an independent labor organization, a true grassroots movement, and we are not affiliated in any way with the Vermont NEA or any other national union.

Carol Caldwell-Edmonds
BURLINGTON

TYPD ABOUT SANDERS?

Re ["War of the Words: Chris Hedges on 9/11, Unlabeled and Sen. Bernie Sanders," September 3]. Possible misquote? Did Chris Hedges really call Bernie Sanders "imminent" or could it be that he said "imminent"? The letter would make more sense in context. Check your notes.

Steve Levy
BURLINGTON

Editor's note: Hedges did, indeed, call Bernie Sanders "imminent" in reference to the senator's vote on health care reform.

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ground recently for pushing a climate-change partnership with weapons manufacturer Lockheed Martin.

If a fellow Progressive challenges Kim, it's unclear whether he or she would also need to run as a Democrat to gain legitimacy with voters who may be soured on the Progressive brand.

Doing so would necessitate participating in the Democratic caucus, which is open to anyone who shows up to vote that night. A candidate from any party can crash the caucus with a throng of supporters and sway the nomination, as Kimble did in 2004. Progressives and Republicans have been open-minded, at open-door politics at their caucuses.

Last week, Weinberger, a housing developer and airport commissioner, announced he was running for mayor, as did Kesselblum, a deputy state's attorney and city councilor representing Ward 3 in the Old North End. Loebler, a four-term state representative, announced in early August.

Wright isn't dismayed by the growing list of challengers.

"I will be entering the race one more time," Wright told *Five Four*. "My record has not been of a partisan, but trying to get things done for the good of the city. This race shouldn't be about party politics," Wright.

For that bipartisan fantasy to become a reality in a separate city, Wright will have to prove he can win voters outside of his New North End stronghold. In 2008, he failed in all wards but North Burlington's Wards 4 and 7. He came in third behind Kim and Democrat **ANDY MONTROLL** in Wards 1, 2 and 3; he tied for third with independent **BARBARA** in the more progressive-minded Ward 2, and in Ward 6, which has a habit of electing Democrats and GOP-leaning independents to the city council, Wright finished fourth — behind Smith.

Smith, who comes from a staunch Vermont political family, has already endorsed Weinberger, and at least one prominent Democratic supporter of Wright in 2008 — former State Rep. **SAMUEL BROWN** — is backing Kesselblum.

Wright has an advantage he didn't before: Instant-runoff voting, which Wright blamed for his defeat to Kim in 2008, has since been repealed.

When he ran two years ago, Wright maintained a slim lead over Kim in the first two instant-runoff rounds, but lost in the third round when Montroll's second-place choices were added to the mix. Of Montroll's second-place votes, more than 1,132 went to Kim, while

Wright only picked up 767.

Voters cried foul, and Wright asked for a recount. The recount was called off before it could be completed, but the initial re-tally suggested the election-night result would stand.

The bigger advantage for Wright this time might be the Burlington Telecon scandal that has come to define Kim's tenure. The RT fusion solidified the duopoly held by some that Kim somehow "stole" the election — and 1.7 million — from city residents.

Since RTV is history in Burlington, that means the city's next mayor only needs 40 percent to win the election. He or she won't have to worry about running for second-place votes. Some observers believe the change will allow candidates to draw sharper contrasts between each other.

Just what Burlington politics needs: Negative campaigning? That'll restore voters' faith in city hall.

With potentially three minor-party candidates and one or more independent candidates in the running — either Kim or possibly Councilor **ANDREW WEA** (3-Ward 6) — it's unlikely any candidate will garner the requisite 40 percent plurality to win outright in March 2012. That means the top two vote getters will square off in a subsequent runoff election — a "real" runoff, rather than an instant one.

After 30 years in exile, Burlington Democrats won the mayor's seat back to back; they've lost it. They're not likely to let a Progressive, or a Republican, wear their mantle this time. At the same time, Republicans know that when Democrats and Progressives fight to the death, as they did in 1993, they have a shot at the seat. Case in point: One-term Republican mayor **PETER D'AMORELL**.

Progressives know they can't hope to hold city hall without reaching out to Democrats. The Frags have been in power so long, however, they tend to be in a state of political stupor.

That's where the Democrats found themselves in 1981, when an outsider named **JOHN SABBERS** snagg'd the mayor's seat by 10 votes.

The next five months should be very interesting. ☺

Can't wait till Wednesday for the next *Five Four*? Tune in to WPTZ's local Channel 5 on Tuesday nights during the 7 p.m. newscast for a preview.

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OPINION

Jeff Chester Says Computers Are Spying on You

BY TYLER MACHADO

The last time you searched for something on Google or Yahoo, did you give a big corporation permission to track what you clicked on? Here's one fact check that you, it's okay to monitor the interactions you have with friends?

These are quick questions Digital media companies and advertisers are asking you every time you online, whether or not you know it or approve. The bottom line: It's someone sniffing you out or do on the Internet is private, because it's probably not.

Jeff Chester, executive director of the Center for Digital Democracy in Washington, D.C., is fighting back. He's been tracking issues surrounding digital media and privacy since the Clinton presidency. In the 1990s, Congress enacted a law protecting the online privacy of children under 13, but for the rest of us, there are no legal protections from companies that mine our data.

"A very general system of personalized data collection and advertising practices that digital media systems," Chester says, "and very powerful technologies have been deployed to create for marketing profiles of each of us, allowing companies, especially the biggest ones, to identify very sophisticated and largely stealthy tactics designed to influence or direct our behavior."

Chester is speaking about Internet privacy last night during on Thursday, September 22, at 7 p.m. in Champlain College's Alumni Auditorium. He spoke with *Seven Days* by phone from his office in Washington, DC.

SEVEN DAYS: What is the gist of your talk at Champlain College?

JEFF CHESTER: The average online user doesn't realize they face an onslaught of highly technical and pervasive data-collection services that not only track them in real time but instantly merge online and offline information about them. And through so-called online ad trackers or exchanges, run by companies like Google or Microsoft or Yahoo, we are now being sold in real time to the highest bidder.

All of this is being done without our awareness or consent. And to be clear, privacy this is a kind of Orwell-Horror dystopia, minus this system that's emerged. Because the idea that modern tech advances let us have the right, without our consent, to sell access to us is marginalized and not incredibly widespread.

This is the paradox of digital marketing that bothers me: that companies feel they have the right to track us whenever we go, to collect information about our behavior, to compile extensive datasets that reflect online and offline information about our credit, health, etc., to create powerful ads to not only persuade us but to do it anonymously, bypassing the normal decision-making process, all designed to get us to do something, buy something, read something, all being done without asking a basic question: Can I do that?

Q: What kind of information are data-collecting companies taking from us when we use the Internet?

JC: They're able to track where you go online, the websites you go to, what you do on an individual website. They know where your mouse may be on a particular

page, where you start and stop a video. They know what you put in your shopping cart. They know who your connections with in your social network, and they're now able to measure your influence against your network of friends. So there's a host of tools that allow them to identify and simplify what they know about you online.

What's new is that they're able to merge that online profile information with offline information datasets, like what's available through credit, barista, So they're able to know much more demographic and psychographic information about you. It's the neighborhood where you live, it's income, it's racial identity. The offline-online merge then access to unbelievable amounts of face-based data about an individual.

And with the growing popularity of smartphones and other location-based devices they now understand your geographic behavior and location. They're able to integrate all that together. They know where you go, you spend your time and, through mobile social networks, who you connect with through your phone. The integration of smartphones and social networks has given the data miners powerful new tools to track and analyze and potentially direct our lives.

Q: Can, and should, the government regulate how companies collect our data? Who can hold them accountable?

JC: I do think many of their techniques being used by advertisers and marketers are deceptive and should be prohibited or controlled by government. Both the courts and the government here and if it's a deceptive practice, it's illegal.

So I don't think any one person can do with this. The dramatic daily growth of the industry, in terms of its capabilities, is beyond the ability of a single individual to cope with. Consequently, the government needs to come to with fair rules.

Because it's a global system and many of the same techniques are being deployed elsewhere, especially in the European Union, advocacy has found an ally in Europe in terms of support for regulation. Given the experience of health risks and consumerism Europe has developed a crisis-oriented approach to protecting privacy. It keeps the United States to try to respond, because you can't have companies regulated one way in one place in a global system, and regulated another way in another place. The Europeans haven't been afraid to say "Hey, people here the right, in the world, let everyone."

It led to this idea here called Do Not Track. [Do Not Track refers to browser technologies that allow users to tell a website that they don't want to be tracked.] Not too long ago, companies are apologetic about the idea that someone might want to opt out for good for a while. I think that's a wonderful sign.

Q: Is it even possible any more to keep data private and out of corporate hands?

JC: These powerful, ubiquitous, anonymous systems of data surveillance are a part of our daily lives. There's nothing stoppable, but there's still time, and the compelling need, to tackle its excesses and to real time

law on the abilities of companies to collect personal, financial, health, mental and other so-called sensitive data are on their front lines of our democracy. The million-dollar question is I like to think that over time, as more people learn what's going on, they'll call for policies that rein in the data giants.

Q: What about the argument that personalized, targeted ads are more useful to the consumer? What if people see a benefit in advertisers knowing more about them?

JC: The online-ad industry says — and they're being completely disingenuous when they claim that — that it's all about a personalized experience. And there's nothing wrong with a personalized ad. I think people today are being purposely misled by Facebook and others to accept this kind of personalization without asking us. Don't do it in The Wizard of Oz, "What's behind the curtain?"

It's one thing to get a personalized ad, and that could be useful, but people have to ask themselves: "It's about my health, my finances, or taking information about me and using it to target my friends without permission, or selling my profile on these ad exchanges like a pork belly, do I care?" There needs to be some limit, and the problem is that third-party doesn't want any limit at all.

Q: The Internet has brought down the old walls of publishing, and anyone can start a blog and promote it through social media. But are digital media companies curtailing media diversity on the Internet?

JC: One of the other ones that I'm concerned about is the growing control these digital gatekeepers, like Google and Facebook, have over where information we may receive. Increasingly, advertisers, unbeknownst to the larger population and working with Google and Facebook and other giants, have created so-called blacklists and white lists. [White lists are websites that they've decided are appropriate for them to put content on and deliver advertising, but they're blacklisting a host of other sites and services that they feel aren't a conducive environment for their marketing messages.]

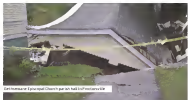
In the long run, this changes the flow of funding for information diversity online that could have a far reaching impact. And the ones and services that reflect the Fortune 1000 industry are likely to get more financial support, leaving alternative voices to be pushed further to the margins.

Q: How can average web users protect themselves?

JC: I think they should certainly be very careful about what data might be being collected from them when they're engaged in activities that are particularly meaningful to them. What data's being collected when you're in a political site, or the Huffington Post? What data's being collected when you're applying for a credit card? The problem is that right now consumers are being forced to read these issues and passively maintaining privacy policies — which never tell you the real story, anyway. ☐

Jeff Chester will speak on "Digital Media in the 21st Century: Control & Consent in the Internet Age" on Thursday, September 22, at 7 p.m. in Champlain College's Alumni Auditorium. The event is sponsored by the Washington Center for Media & Democracy and will be moderated by David Thelen. Tickets are \$10. www.washingtoncenter.org/programs/events





Tropical Storm Irene Made History and Took Some, Too

BY ANDY BROMAGE

The building that house Don's Restaurant in downtown Wilmington barely survived the great flood of 1938. On the east bank of the river, the restaurant sat on either side of the epicenter, meeting on the river's edge. As recalled on Don's website, the Main Street Bridge in Wilmington had all but collapsed into the river. And yet, somehow, the future home of Don's was spared.

In the great flood of 2011, Don's wasn't so lucky. The local landmark — and just about everything else in downtown Wilmington — was submerged when the river jumped its banks during Tropical Storm Irene. As a result, the restaurant famous for its Yankee chili and berry pancakes, beloved by locals and tourists alike, has closed. Constructed as a post office in 1932, the building will soon face the wrecking ball.

Don's is just one of hundreds of historic Vermont buildings damaged or destroyed in the recent floods. Last week, the Preservation Trust of Vermont completed a statewide survey that found around 850 historic buildings in downtown and village centers have been affected. At least a quarter of those sustained major structural damage — foundations collapsed, porches ripped off — while the remainder suffered flooded basements and water-damaged first floors. The trust estimates another 300 to 500 historic buildings in rural areas have likely been adversely affected.

Still unknown is the number of historic buildings, bridges and homes that were completely destroyed, and a cost estimate for the damage.

Vermont's economy depends on tourism dollars — particularly from fall leaf peepers — and the state's historic, postcard-perfect village centers are a huge part of what draws people here, says Paul Bruhn, executive director of the Preservation Trust of Vermont.

"There is a mystique about Vermont, and there is this brand that we have," he says. "It's not just about the landscape and the mountains and the lake. It's the juxtaposition of our villages and our working landscape."

Over the last week, Preservation Trust of Vermont has dispatched volunteer teams to 25 of Vermont's hardest-hit towns centers. It also sent out engineers and architects to perform pro bono

emergency assessments on buildings at risk of collapse. The goal, Bruhn says, was "stopping or at least slowing down any decisions about possible demolition of these buildings until people have more information."

In Montpelier, the parish hall at the 18-year-old Gerbaceous Episcopal Church was destroyed and the church slipped off its foundation. In Brattleboro, the art deco Larchmont Hotel and Theatre will remain closed until at least September 30 after basement flooding caused upwards of \$500,000 in cleanup costs, according to



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Is Camp Holy Cross a “Gem” or “Lemon”? A Colchester Committee Has Two Weeks to Find Out

BY KEN PICARD



On Tuesday, October 4, Colchester voters will decide whether to buy 27 acres of undeveloped farmland and estate for \$4.5 million taxpayer dollars. The special election will likely be the town's only chance to purchase the former Camp Holy Cross property on Milllets Bay from the Roman Catholic Diocese of Burlington.

The war follows an earlier one, an Town Meeting Day 2003, when voters narrowly approved a plan to allow the selectboard to negotiate a purchase price. Since then, the diocese has dropped its asking price from \$40 million to \$4.5 million. Proceeds from the sale of the land, which for 50 decades housed camps for Catholic youth and kids with cancer, will compensate victims of recent sex abuse.

But many questions remain unanswered about the property, including its actual market value and liabilities, the cost of necessary improvements, and potential future uses. In the last 18 months, the town has done little due diligence on the property. For example, International Literature distributed by the town last week claims the parcel has “6600 feet of beach on Milllets Bay.” Tax maps calculate the shoreline length at approximately 975 feet.

After a recent open house on the land, the selectboard agreed to form a Camp Holy Cross “vision committee” to get some answers. Facilitating it is Paul Simon, a landscape architect who lives on Mills Point. Simon reports that the committee of 20 to 30 students includes residents both for and against the proposal. Others, like him, are undecided.

“Blowing a mix of ‘no’ votes and ‘yes’ votes in there is historic because we’re trying to tackle all these issues,” he explains. “We get all these ‘no’ votes talking as why they’re voting ‘no’, so we have people out there looking for answers.”

“The problem is,” he adds, “we only have a little time left.”

Committee member Mike Gernsaw, who owns the Mooring’s marina on Milllets Bay, is dead set against the deal. Asked why, he laughs cynically. “Where should I begin?”

Chief among Gernsaw’s concerns is the cost: Even at its discounted price, he claims the land is still “significantly overpriced” by about \$2 million. Gernsaw also says that “severe limitations” on the property, including the presence of sand plains and endangered species, will restrict the town’s ability to develop it into a multiuse park.

Gernsaw points out that the debt service on the 20-year bond — about \$300,000

annually for the 50 to 60 years — would leave the town little, if any, money left over to make necessary improvements, such as widening the entrance road for emergency vehicles and installing ADA-accessible steps to the beach.

In short, Gernsaw says, Colchester can’t afford it. With the third-highest property tax rate in Chittenden County and the third-lowest average family income, he suspects many residents simply cannot absorb an extra \$30 to \$50 per year on their tax bill.

“This is a lemon,” Gernsaw concludes, “and they’re trying to make lemonade out of it.”

But Sam Conant, a mental health professional who also serves on the vision committee, calls the Holy Cross parcel “a gem” that’s far too valuable to pass up. Conant says he’s heard the “dooms-and-glooms” predictions from naysayers, but says that many of their biases can and are being addressed.

For example, Conant suggests that if a ramp to the waterfront is required, an Eagle Scout troop could build it. He points out that for years the entrance road has been wide enough to service summer camps with very sick kids.

As for improvement costs, Conant points to the “hundreds” of foundations and private firms that could potentially

support a project like this one. He fires it to the Burlington bike path, which some neighbors opposed on grounds it would restrict outdoor activity. None of their fears ever materialized, Conant notes, and today the bike path is a valuable selling point for homeowners along its route. Camp Holy Cross, he predicts, will do the same thing for Colchester.

“Right now, there are a lot of people saying, ‘Those people [who support purchasing the camp] are really stupid,’” he adds. “But 25 years from now, people will be saying, ‘Boy, those people must be geniuses to get this place!’”

If Colchester voters do reject this deal, in some respect, it may be in part because of a recent citywide reappraisal. Many residents saw their tax bills increase dramatically for the first time in years — though 54 percent will actually pay less than they were before, according to town manager Al Vogele.

The town is involved in another pricey project, too, repairing the Colchester Greenway, which was damaged in the spring if floods. FEMA promised to pay 75 percent both the state and the city of Colchester across the book for 12.5 percent.

These and other headlines help explain why, on Tuesday, the Colchester Community and Economic Development Advisory Council formally recommended that citizens vote against the purchase and the town continue negotiations with the seller. CEAD called it “a really imprudent” to spend nearly \$7 million in new debt plus upfront improvement costs estimated at \$1 million or more.

Meanwhile, the town just hired PHG, a Burlington public relations firm co-founded by Colchester resident Nicole Rastin, to get the word out on social media about the sale and the history of the property. Some residents, including supporters of the Holy Cross purchase, are wondering why PHG’s \$10,000 fee didn’t go to pay for a feasibility study instead.

Judging from last year’s election, which was decided by just 31 votes, Vogele predicts another close call. “I know that, whatever the decision is, half the population is not going to be happy with it.” ☐

Tropical Storm Irene

Britain. And at the American Precision Museum in Windsor, located in a former armory, a swollen Mill River flooded the basement and destroyed some landscaping, though no artifacts were damaged.

In all, the survey counted 163 damaged historic structures in Windsor, 47 in Willington, and around 80 each in Hartford, Montpelier and Northfield.

"What was particularly dramatic for me was driving into Jamaica," says Ann Coakley of the Preservation Trust of

Vermont. "I think this proves the point that people care about these resources a lot," Bruden says.

Several covered bridges were hit hard by the floods, though only the 149-year-old Bensonville bridge — the destruction of which was captured on video and watched around the world — was damaged beyond repair. Just downstream from that spot, the 160-year covered bridge in Bensonville, opened in 1969, was also swept away, though it can be fixed, says Scott Newman, a historic preservation officer with the Vermont Agency of Transportation. Of 82 covered bridges impacted since the storm, two are gone, five sustained structural damage and 32 received minor damage. Many remain closed because erosion has made the approaches unsafe, Newman says.

All of this comes as Vermont towns are anticipating fall foliage season and the tourism dollars it generates. Chris Cochran of the Vermont Department of Economic, Housing and Community Development says it's an open question whether tourists will bypass the "true historic downtown districts" that were hardest hit by the floods.

"A lot of communities we visited around Willington, these potters and artists — no one wanted them for two weeks because there was no place to stay in Willington," Cochran observes. "So it's going to have short- and immediate impacts but longer-term impacts as far as visitors and the money they spend here."

Rebuilding historic properties could pose challenges, too. The Federal Emergency Management Agency provides extra money through the public assistance program to repair historic public buildings damaged by the storm, such as fire stations, libraries and town halls. But the individual assistance program offers no extra cash to homeowners living in historic homes, says Peter Thomas, a FEMA environmental and historic preservation adviser.

And he and other historic preservationists believe hope that Congress will appropriate more money specifically for repairing damaged historic properties, so it did after Hurricane Katrina swept historic structures in New Orleans. But in light of the current anti-government mood in Congress, they're not holding their breath. ☐

LAST WEEK, THE PRESERVATION TRUST OF VERMONT COMPLETED A STATEWIDE SURVEY THAT FOUND AROUND 650 HISTORIC BUILDINGS IN DOWNTOWNS AND VILLAGE CENTERS HAVE BEEN AFFECTED.

Vermont. "The Benson 30 bridge is out, so you're stranded through what was a residential street, and all the buildings on the south side were completely wiped away by the flood. And good-looking except for boulders. So in that case, there were historic buildings that I don't even know what they looked like."

Preservation Trust of Vermont is also accepting donations to help repair and rebuild covered bridges and other historically significant structures. Bruden credits the initiative to Charity Clark, a New York lawyer who worked for Howard Dean when he was governor. To date, the effort has raised \$70,000 from foundations such as the Whiter



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news
EXCERPTS FROM BLURT,
THE SEVEN DAYS STAFF BLOG




Shamlin Says Vermont Should "Look the Other Way" On Illegal Immigration by Andy Brannigan

Gov. Peter Shamlin missed eyebrows last week when he said state policy is to "look the other way" when it comes to immigrants employed illegally on Vermont farms. The governor was responding to a TV reporter's questions about the September 13 arrest of two undocumented farmworkers from Mexico by Vermont State Police.

"We have always had a policy in Vermont where we kind of look the other way as much as we can," Shamlin told WPTZ. "I just want to make sure that's what we're doing [Vermont farm] don't suffer without workers from outside America. It's just the way it is."

The Vermont Republican Party immediately seized on Shamlin's blunt comment, stating that for an elected leader to be "turning a blind eye" is "completely irresponsible."

The state turned over farmworkers Antonio Marras-Bandred and Danilo Lopez — who recently delivered a petition to Shamlin asking him to support a cost-recovery immigration enforcement program — to the U.S. Border Patrol. The feds later released the two with no order to appear in court.

Members of the Vermont Migrant Farmworker Solidarity Project, who described the incident as "racial profiling," formed a human chain in the Middlesex state police barracks trying to block the Border Patrol SUVs from driving off with the farmworkers. Three protesters got arrested. (See [Blurt](#) for video of the standoff.)

Meanwhile, newly released police video of the traffic stop raises more questions about whether state police followed its own "less force policies" policy. In the video, state trooper Jared Hatch can be heard asking the immigrants, who were passengers in the vehicle, "What country are you from?"

Shamlin has ordered an investigation of the stop and directed his legal counsel to review Vermont's policies on dealing with illegal immigrants. ☺

Proselytizing Evangelicals Back at It in Flood-Damaged Towns by Lauren Oliver

In June, Janet Dey wrote about how Pope John sought assistance for her flooded North Hines camp by calling 24-7 and wound up as a Southern Baptist prayer circle. In response, Vermont Voluntary Organizations Active in Disaster, an umbrella group for charities that assist in crises, contacted the Southern Baptists and asked their dozens of volunteers to mop down the "spiritual tragedy" while helping homeowners clean out from spring floods.

Now, in the wake of Tropical Storm Irene, there are reports of similar spiritual meddling. Ray Emily C. Heath, pastor of Wilmington and West Dover Congregational churches, says she has warned and cautioned churches participating in Red Cross volunteers in her community.

Recently in Heath helped organize relief efforts in Wilmington, one of the towns hardest hit by flooding, she accused people wandering around town wearing T-shirts that said "Chaplain." Several times they were wearing badges from the International Fellowship of Chaplains, which has ties to the Assembly of God, a Pentecostal denomination that has been accused of fundamentalist extremism and bigotry rhetoric.

Recently, an article in the online newspaper Christian Post trumpeted the actions of evangelical volunteers in Vermont: "The work Christians are doing in the aftermath of Hurricane Irene has proved to be a stepping stone for creating a larger consciousness of believers in the region," it read.

Heath says there's no way to avoid falling prey to people looking to convert folks to their faith. "Trust organizations that already have ties to your community," she advises. ☺

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ARCHITECTURE

Two Decades in the Making, Stowe's Tree House Combines "Craziness" and Craft

BY AMY JULY

Home tours always provide fun glimpses of others' dwellings, but one of the four houses on this year's **STOVE HOME TOUR** offers an adventure. Visitors enter it through a gated tunnel with inground lighting. The tunnel passes under a lead bridge that connects a steep rear slope to the second floor. Emerging onto a courtyard, newcomers are confronted with an unexpected sight: two piles of concrete rods—one made of rounded boulders, the other of irregular granite blocks—rising through the house's cedar-shingle roof.

And that's just the start. The interior of the Tree House, as locals have dubbed the shade, contains 46 trees. Many are whole, stripped of leaves and bark but with root flares and branching tops preserved. A three-story circular staircase wraps around one giant maple buttress revealed from the property, which was still largely sporting leaves a couple years after installation.

**WITH VERY LITTLE EXCEPTION,
IT WAS ME PROPOSING
CRAZY IDEAS TO THEM.**

GEORGEY WOLCOTT, TREE
HOUSE DESIGNER/ARCHITECT

More trees span the length of the open first floor's cathedral ceiling. The twin poles of rock (holding stairways) begin here and taper up two stories before puncturing the roof. The boulder tower's base divides into a rough tripod, anchored by two 10-ton specimens and harboring a large, open gas fire. The whole assembly rests on a reflecting pool irregularly edged by the landscape.

Designer-architect **GEORGEY WOLCOTT**, 54, says he located the boulders where they had been "pushed to the edges of local farmers' fields," and he "spent weeks in the forest near Morristown and on site" searching for the perfect trees. No reason to doubt his account; fit and polished as and a half lot, the دفتر is entirely self-taught.

Wolcott began the project 20 years ago for owners **CARLA** and **STEVE SARKIS**; it was only his third home, and every step was a "trial by fire," he says. The Suburban, a New Jersey couple who sell, run a huge flea market back home and wanted to take the project slowly, must have learned a lot, too.

"With very little exception, it was me proposing crazy ideas to them," Wolcott admits. "I would plant the seeds. Often, there was a lot of resistance, but



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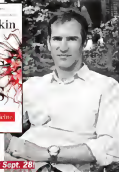
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Poets, Pundits and Publishers Unbound:

The Seventh Annual Burlington Book Festival

BY MARGOT HARRISON

Like many writers, Eleanor Lippman is embracing social media. But this novelist has used Twitter to give herself a new identity — as a political poet. Lippman, the author of popular comedies of manners such as *Then the Friend Me*, has pledged to offer one rhyming social commentary per day until the 2012 election. Last Saturday, she tweeted: “I think we know just Mr. Michele/ Won’t be our chief exec/ That vacuole slop/ Shows from the lip/ Allergic to a fast-check.”

Lippman, who lives in New York and Massachusetts, is among the host of writers descending on the Queen City this weekend for the annual **BURLINGTON BOOK FESTIVAL**. Among her fellow novelists, you can meet *Myra Goldberg*, author of best-selling *Boy Swallows Universe* and *The False Friend*. Then there’s local writer **DAVID MURPHY**. Her new novel, *The Call*, takes the natural form of the journal of a rural Vermont veterinarian undergoing a tough year. While it may sound like a Robert Frost-like celebration of old-fashioned virtues,” writes Michael Eldredge in a recent *Washington Post* review, the book “gets under your skin.”

Enter science to prove? This is your chance to rub shoulders with the newly minted US poet laureate, Philip Levine, who’s renowned for writing for and about working-class Americans. Vermont’s own **DAVID BURGESS** and **PAUL BROWN** will also read in Sunday’s Great Poetry Series.

If nonfiction is more your speed, check out two readings by memoirists grappling with the topic of autism: John Elder Robison, brother of *Autism at the Burroughs*, returns to the BBF to discuss his new book about living as a “three-range Asperger.” At the first for the first time is **HOWARD/JOHN/DAVID** memoirist **ALAN SHAW**, whose new memoir, *Twice*, shows his relationship with his autistic twin, Myra. The son of famed New Yorker editor William Shawn, Allen Shawn tells a heartbreaking, grim tale of how one brilliant son from “normal” family dealt with an unmistakably “abnormal” person in his mother.

Another hot topic is the fast is **BOOK** publishing. **CHAMPLAIN COLLEGE** poet **THE**



BOOKS

ALBEE has been guiding students through the process of producing their own books with his **CHAMPLAIN COLLEGE PUBLISHING INITIATIVE**. At the BBF, his protégés will present their knowledge in panels and workshops on self-publishing, blogging and “digital anything.”

Burlington-based *The Selva: A Journal of Poetry & Fiction* is celebrating the release of its fourth issue with a Thursday reading and reception at the **BOOK CENTER**. With funding from the **VERMONT ARTS COUNCIL**, the journal’s editors have published their first book, local poet **LEE MURPHY**’s *The Dry for Look for* that and books. From other local organizations — brand-new **FOURTY-NINE**, **SEVEN** **THIRTY-NINE** and the **HUMPHAL PRESS** — at the upcoming Local Literature Table.

The BBF has lots more to offer: Check out **ALL MORGAN** discussing his latest book on the history of industry veterans *Book Center* discussing the causes of the BP spill, and a preview of Burlington playwright **ANDREW LARSEN**, local author and artist **DAVID MACALAY** (*The May Things Work*) will appear as part of Sunday’s Youthful Voices! Indulgent program. “Create your own never started but reading too young.”

B Burlington Book Festival Friday September 23 through Sunday September 25 at Main Street Landing. For more info, visit www.burlingtonbookfestival.com.

Brilliant party for *The Selva: A Journal of Poetry & Fiction* Thursday, September 23, at 7:30 p.m. at CHAMPLAIN Center 50.

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ART

Vermont Artist's Poster Helps Rebuild a Covered Bridge Lost to Irene

BY KEVIN J. KELLEY

When Irene demolished the lower Bartonville covered bridge, "there was a sense of mourning" among Vermonters, says Bellows Falls artist CHARLIE HUNTER. "We all mourned the loss of a part of our heritage."

Outside Vermont, however, that feeling wasn't so unanimous.

Local resident SUZAN MANNING's YouTube video of the 141-year-old bridge being swallowed by the Williams River has drawn more than half a million views. And a few Internet users, who viewed over it as an example of what Hunter terms "disaster porn," have left anonymous comments celebrating the destruction.

Manning's two cats are also glad the bridge is gone, he jokingly adds. He would drive 50 miles and back across the 81-foot span whenever it was time for them to visit the vet's. But letting grief give way to displeasure, Hunter reports, when the gap learned that he's helping raise money for the bridge's reconstruction.

Hunter is one of two local artists currently using their craft to promote rebuilding by creating wood icons of destruction.

The widely exhibited landscape painter has produced an edition of 250 etched gelatin prints of the bridge as a limited print to the status eagle. He's selling them for \$99 apiece, with half the proceeds going to a rebuilding fund established by the town of Rockingham. The cost of printing and mailing accounts for most of the balance, Hunter reports. He figures he'll pocket about \$55 per print.

About 50 of the art-deco-style posters were sold within a few days after the offer was announced through Facebook. Even if the entire run finds buyers, Hunter notes, his contribution won't come close to covering the cost of replacing the bridge. A \$1 million town insurance policy will pay for reconstruction of the wooden portion, but not of the original stone abutments. Replacing those, town officials estimate, will involve well over \$100,000 in additional expenses.

Hunter's original 22-by-44-inch oil-and-acrylic painting of the bridge, available for \$2000, is modeled on old-time travel posters. The structure looks handsome and sturdy as a bold rendering that takes a few subtle artistic



liberties. The architecture he depicts is actually a "patchwork" of historical details, Hunter notes, and adds that he injected some visual drama into the approach road to the bridge.

Although his body of work includes some gloomy images of Vermont, "it would have been inappropriate to do something dark" in the case of the bridge poster, Hunter says.

JENNIE DOOLEY, associate creative director of J&K & L in Burlington, worked from the same inspiration in producing his own poster to promote flood relief, "VT Relief 2011." This edition of 100 posters is a subtly Vermonty quest by President Calvin Coolidge against a flood that caused serious damage to Vermont's shape.

In a 1938 speech delivered after he viewed the destruction wrought by military ransom flooding, Coolidge described the residents of his native state as "a race of pioneers who have almost beggared themselves to serve others." He also refers to Vermont as "this brave little state."

"We didn't want [the poster] to be about the magnitude of what happened with Irene," Dooley explains. By focusing on Coolidge's words — beneath the title "Vermont: Is a State I Love" rendered in a hand font — the print acquires "a senseless" transcending the flood of 2011, Dooley says.

The 12 5-by-48-inch poster, available at J&K and the Idara Print Collective, sells for \$10. Proceeds go to the Waterbury Good Neighbor Fund. ☐

For more information, visit www.vermontexpo.org

Tree House 2008

eventually they would warm up to the idea. But I'm guilty of most of the crimes!"

Wolcott adds his "criticism" with the kind of sleek minimalism favored by the tastemakers at *Architectural Record*, architects' go-to industry mag. The unexpected combination somehow works — probably because Wolcott's ideas had so much time to develop. Construction was actually completed 12 years ago, and the owners began staying there, but, reluctant to let go of the details, Wolcott has been developing the landscaping and other refinements ever since.

When the upstate New Yorker began the project, he drew his main inspiration

hand-penned, meticulously detailed architectural plans.

Wolcott admits his firm, GRW Working Design, has no website and only recently moved over to CAD, the computer-based graphics program used by most architects. The results of the switch are mixed, he opines. "A lot is lost" when hand drawing is abandoned.

Visitors wandering through one delightfully comfortable living space to the next will eventually grasp that the Tree House is vast. Six thousand square feet, in fact, with four bedrooms, a three-car garage and a basement level outfitted with a semicircular bar, a pool table and something like a group shower room. The scale takes the house, says Wolcott, "I wouldn't feel comfortable except



from the Adirondack great camps. That 19th-century, grand-natural style informs the exterior, with its tychrowe dormers and sweeping front decks overlooking a yellow-on-pink view of Mount Mansfield.

Over time, though, the designer's aesthetic evolved to include an appreciation of a clean and open look. Ingricious built-ins hide the owners' belongings, and industrial-grade kitchen appliances fit in easily with a four-key appliance stack from a previous century installed atop a custom 60-bottle wine rack. Radiant-heat floors enhance the understated feel.

Wolkstein even designed some of the furniture, echoing other detail-oriented architects such as Le Corbusier and Frank Lloyd Wright. The 12-seat dining table is a zinc-wrapped box with corner cutouts to show off quarter-sawn walnut legs. Wolkstein relied on Miesianist notions to liberate his designs. But he and his office assistant—who learned purely on the job—created the 330 odd pieces of

ing projects of this sort today," he says. If a client were to approach him for similar leave, he says, "you'd just try to compel them" to consider something more environmentally responsible. In fact, Wilcox adds frankly, "The whole building and construction industry is the least green thing out there."

Weeks's more recent private-residence projects are greener. In 2000, he completed a 2,000-square-foot, highly insulated Westford house that is built on a partially salvaged foundation and uses north- and east-facing windows to maximize natural heat and light.

The Tree House may seem extravagant in comparison, but now that it's completed — as much as it ever will be, that is — it's a wonder to behold. (2)

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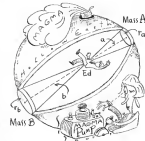
I'm taking a physics course, and we discussed how objects with hollow cores revolve slower. So I was wondering: exactly how much *do* I have to dig out of the ground and reeve to the surface before I'd notice the days getting longer?

Mark D. Bursary, Ames, Iowa

Your question inspired my assistant, Liv, to new heights of attention. Mark, the announced gift will give her an idea for so advanced recreational usage that would improve your life and the aching economy, too.

First, she declared, let's acknowledge basic principles. It's true a hollow Earth would spin slower than the current solid version, due to conservation of angular momentum. Mark, the standard example of this is a spinning figure skater. To start her spin, a skater initially flaps her arms wide. Then, once spinning, she pulls them close, causing her speed of rotation to dramatically increase. The crowd here was suitably impressed, she spreads her arms wide again to slow down.

Planets work the same way. Use weight on. The more of a planet's mass you can concentrate



at its axis of rotation, the faster the spin and the shorter the day. Conversely, if you shift mass from the core to the equator — in effect, hollowing out the planet — it'll slow down.

That's the basis of my scheme, she declared. Think how often you've been reeked from a sound sleep by the alarm and punched the snooze button for a few more 15. That doesn't solve your problems. It merely postpones them. With just time to get ready, you arrive at work as a

grumpy and unproductive man.

How much better, if, instead of the snooze button, you flip on some turbines and cause magma to be pumped from the center of the Earth to the surface, thereby slowing the planet's rotation. No short-term fix here — the day would actually become longer. Everyone would get more sleep and show up for work full of vigor, significantly increasing the nation's GNP.

A useful byproduct of this concept is that the Earth would never be hollow, and anything inside it would be completely weightless.

This woke up Little Ed, my other assistant. So mass is in the exact center, he asked, because

there's equal mass on all sides?

No, everywhere, and Liv.

Get out, said Ed.

Spoken by somebody who obviously didn't get a 5 on the AP calc test, Liv said. Think of it this way: Suppose we place you at a random spot inside hollow Earth that isn't the center. The part of the Earth's mass on center to you — call it mass A — pulls you toward itself, but there's a larger mass, B, on the opposite side of the planet, pulling you in the other direction. Yes, it is farther away, which lessens its gravitational attraction compared to A's, but its greater size compensates for that.

In fact, if we assume the thickness of that gilded Kling Gopher has been long enough to provide, and assume hollow Earth is a spherical shell of uniform thickness and density, we see two equations supported here but viewable by the curious at the Straight Dope website: that for any two masses on opposite sides of you, the smaller but closer mass A and the larger but more distant mass B pull on you with precisely equal force. Nope, all such forces cancel out, and you're weightless anywhere inside hollow Earth.

Oh, said Ed.

That brings us to the advanced rotational concept of which I spoke, Liv continued. Why kill yourself working out after a hard day at the office, when it would be so much more effective to cross-weightedly stroll

inside hollow Earth like a human pin at a ball? In no time we'd be in the grade. True, the interior surface of hollow Earth swimming a way could be found to prevent the whole thing from coming to a temperature of close to 10,000 degrees Fahrenheit. However, Ed, you live in Chicago. In winter, that won't sound half bad.

Wah, said Ed. But here's a practical question: How much of the Earth's core would you have to pump out?

Well, and Liv, suppose we want to slow the Earth's rotation by 15 minutes per day. The amount of magma we'd have to pump from the core to the surface would be 90 million trillion tons, a little less than 1 percent of the planet's total mass. If we spread it out evenly, this would give us a layer of snow covering the Earth's entire surface right and so thick.

No doubt environmentalists will agree with the detour, our impact on the quality of life. However, the problem isn't insurmountable. If we pump the magma back down in the afternoon, things will be just as good as new, plus getting free soil under 15 minutes' notice. To manage the procedure we can keep the Statue of Liberty and the Wisconsin Dells pleasantly positive. Meanwhile, come on. You think this idea is really going to be tested?

Edit: Have something you want to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 715 North Chicago St., Suite 111, Chicago, IL 60610 or info@edgwt.com

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Exit Paulie

I don't know how to describe the feeling that a month came over the Burlington town community, but "Paul" comes close. Actually, it's the perfect word, because it was a "Paul" whose sudden departure engendered this editorial atmosphere.

On July 23, Paul Baker, owner of *Bonneys* Tux — by far the largest tux store in Vermont — was stricken with a major heart aneurysm. He barely hung in there for a few weeks before passing on August 16, at the age of 86. For those of us who toil in the cab's trade, his death leaves a Good Canyon-size crater — such was the space he occupied over the 25 years he built and ran his company.

Paulie, which is what everyone called him, employed hundreds of folks during that time. The payroll included me for the better part of a year in the early '80s, before I took the plunge and ventured out on my own. It was during a down and out stretch in my life that he gave me the much-needed thrust I needed to get back on my feet. I know of others Paulie helped out over the same way.

Over the ensuing years — now so close of my many competitors — I interacted with him on a scriptural level basis. What can I say about Paulie the person? He was tough as nails and a big softie with a heart of gold. He was a huge ease with a personality to match — a Vermont, a Burlington boy through and through.

Paulie was always at his memorable beat at the public hearings on tux regulation. Every few years, like clockwork, he

Burlington City Council onto his Soleose eye toward the local tux fleet, intent on tipping it into shape. In a word, yes. I look forward to these regular bouts of legislative situation. The process is a pleasant blend of grand opera and the World Wrestling Federation.

As to the actual day-to-day operation of the cubs on the streets, if you're taking tux, you know that nothing ever really changes — breeding cubs is a more promising endeavor than attempting to regulate taxi drivers. But the hearings themselves are a pit and I try not to miss any of them.

THEY KNEW THEY HAD TO GIVE HIM ALL THE TIME HE REQUIRED, BECAUSE — WELL, HE WAS THE MAN.

Paul stood these hearings, too, and survive without his aneurysm, which consisted of various family members who worked at *Bonneys* at one capacity or another, and his constant a scrutiny of company drivers, dispatchers and mechanics. Paulie evoked a new financial loyalty from some of his employees. I imagine that accompanying him to these hearings felt so then like being in Tony Soprano's crew and getting to hang with the boss — in other words, no honor.

During the course of a given hearing, it was not unusual for one or more of Paulie's people to take his or her turn at the mic, but the lobes themselves would just

sit there, taking it all in. He was as pliant as the Hackie, his hands folded and perched comfortably on his ample girth *Chester* seat.

These two meetings always go on and on and on from wherever they hail — and the Burlington tux pool now comprises cabs from Tibet, Bosnia, Bosnia, Laos and other farflung locales — cab drivers love to talk, if not to respond. Every business is displayed — and, at some point, fireworks do erupt. That is a disgrace. As I said, it's disgrace.

Eventually, late into the night, when the council members began glancing at their watches in a combination of impatience and desperation, the committee chair announced, "Thank you all for attending and for your valuable input. Before we close

for a proper transport business, displaying solemn, more hands-cupped, more reflective and haggard. When it came to moving business by land on mountain wheels in Chittenden County, Paulie controlled the back share of the market.

I had no other deep connection to Paulie stemming from his ownership of a business I created in the 1980s. For nearly 10 years, I owned and operated *Maui Tenet*, the company that pioneered the use of taxi vans in Burlington. In 1996, I sold it to a guy named Mark McConnell, who ran it for about five years. He then sold out to Paul, who eventually integrated it into the *Bonneys* operation. But Paulie mentioned the *Maui* came on the van, and to this day I feel some pride whenever one of them drives by.

As it happened, several months brought a series of new tax hearings — *heya!* — and I really attended a number of them, as did Paulie. After one of these sessions, I found myself standing with him just the two of us, outside the meeting room.

We chatted for a good half hour, mostly about the hearings do good, but also about the old days. Though he was not a man to readily share emotions, I dare say we shared a certain affection, respect and even affection for each other — two old dudes, veterans of the taxi wars.

And now here goes. It's as if we broke and *Maui* *Maui* disappeared. All I can think is, *big guy, if I reach up with you on the other side*. ☹

Paulie was a friendly volume that was also his own personal life.

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Shelter From the Storm



Vermont's second-home owners open their doors to Irene victims

LAUREN OBER



Irene Ober and Gary Butler in their temporary home in a temporary housing center.

Her son's college diploma and a stack of photos from his recent graduation were all that Pam Mack was able to grab before floodwaters inundated her Waterbury home. The Winooski River rose at a rate faster than anyone in the town could remember, and, before Mack knew it, her rental home on Route 2 held four and a half feet of water. In the family's backyard, where a shed full of her son's belongings once stood, there is now a river.

In addition to losing many of the objects that populated their

lives — computers, books, family heirlooms, sentimental knickknacks, all of which are now caked in silt — Mack and her 22-year-old son, Joey, were left homeless by the flood. In the days afterward, Mack bunked with her mother, while Joey stayed with friends. But the couch surfing couldn't last forever. They needed a place to call home, if only temporarily.

On the other side of the Mad River Valley, two homeowners at Mad River Glen began scheming. Sarah Dillard and Betty Andros, longtime friends and avid skiers, knew there

were plenty of homes in the area that sat empty until the snow fell. What if they could get these second-home owners to open their properties to flood victims?

Dillard reached out to the members of her homeowners' association, while Andros traveled around the valley looking for folks in need of housing. Soon they had found 16 homeowners willing to loan their places to people displaced by Irene, and a handful of folks who needed shelter.

Mack was one of those people
SHELTER FROM THE STORM 39



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Shelter 40/26

is need. With the help of Dillard and Jondro, she and her son are now staying in a "beautiful" three-bedroom condo at the Battleground in Waterford, Mack says. The unit is owned by Penny Pearson, a Milner with a generous heart.

Three weeks after the flood destroyed or severely damaged more than 700 residences in the state, Gov. Peter Shumlin urged all second-home owners in Vermont to consider offering their properties to flood victims. "We need you now. We need your generosity and your kindness in making these homes available to good, hardworking Vermonters who've lost their homes," the governor (himself a second-home owner) said during an appearance in flood-ravaged Moretown.

Since then, the governor's office has received calls from 60 owners of vacation homes or condos willing to loan them to flood victims. The office is working with the Federal Emergency Management Agency to place people in homes, says Shumlin's spokesperson, Sue Allen.

"The governor has been overwhelmed by the response from second-home owners," Allen says. "It's a big commitment to offer up one's home."

Not surprisingly, given the state's popularity as a vacation destination, Vermont has a larger-than-average stock of second homes. According to the Vermont Department of Taxes, there are nearly 24,000 "seasonal" residences in the state, though not all secondary properties are listed as seasonal in tax filings. Full-time residential properties number around 156,000.

FEMA is working with second-home owners to vet potential tenants and create rough agreements regarding length of stay, payment (if

any), pets and other issues. Foster homes have been sought for scores of animals around the region whose owners are unable to bring them to their temporary homes. Jondro says she's aware of one woman who has been living in her car because she refuses to be separated from her dog.

Dillard and Jondro didn't go through official FEMA channels to set people up in second homes, and they are serving only as matchmakers, they say, rather than vetting candidates as the agency is doing. Still, their independent efforts have made an impact. Dillard, a children's-book author, and Jondro, a retired retail executive who now manages the Mad River Glen ski shop, have placed four families in second homes in the valley.

That's all for now, Jondro explains, because it's been difficult to work out issues such as pets and how long people can stay in the donated homes. Also, many of the homes the pair was able to secure weren't practical for people who lived in Waterbury or Moretown and work even further

afeld. Still, thanks to the two women's efforts, four more families now have safe, secure and dry housing.

"To ask people who have already lost everything to hop around every month, you just can't," Jondro says.

Jondro, a second-home owner herself, offered her condo at Mad River Glen to a couple from Moretown whose white first floor was wiped out. Rebecca Sykes and her husband, Gary Butler, who lived on Route 100B, were "in denial" that the flood would be as bad as it turned out to be, Sykes says. She recalls having a chicken in the oven as the Mad River thrashed down its rocky channel.

"When [the water] came halfway over the floodplain, I knew we were in trouble," Sykes says.

The water rose so rapidly, the

SHE GAVE ME
A KEY AND SAID,
"WELCOME HOME."
IT WAS LIKE HEAVEN.

REBECCA SYKES

people only had time to move their cats to higher ground and grab their cats. They spent the night in their respective vehicles, Sykes driving from hemothorax.

Shortly after the flood, Jondro, who knows Sykes from Mud River Glen, called to check in. Sykes told her their house was underwater. Immediately, Jondro offered up her old house.

"I'm just fortunate to know her," Sykes says. "She gave me a key and said, 'Welcome home.' It was like heaven. I'm just hoping other people are getting helped out."

Sales and Butler don't have to pay Jondra for the three-bedroom condo, which is usually rented out for \$2200 a month during the ski season. The couple has given Jondra money for utilities—enough to carry them through November—but Jondra says it isn't necessary. They haven't worked out a formal co-ownership agreement; they figure they'll talk about a long-term plan when the dust has had more time to settle.

Sykes and Butler don't know exactly when they're going to be able to move back into their home, though Sykes guesses it will take six months. If that's the case, Jandro could be out a season's rent for the condo. The couple says FEMA will give them \$700 a month for rent, plus utilities — not enough to cover the cost of Jandro's tank.

Pam Mack doesn't anticipate needing to stay in Penny Furson's house for more than five weeks, which is how long her landlord says it will take to rebuild her rental. Construction has already begun.

For now, Mack has an hourlong drive between her temporary home in Windsorfield and her temporary office in Barre; she works at the Office of Child Support, which was located at the state's now-flooded Waterbury complex. Despite the commute, she appreciates the rent-free home.

"I'm just in awe of the volunteers, especially what Penny Pearson would do — open up her home to strangers," Mack says. "It's nice to have a

home base that we're not moving out of every couple days."

For many second-home owners, the satisfaction of helping provide shelter is equal to the gratitude expressed by flood victims. Colleen Thomas has been the caretaker of a friend's ski house in Warren for years. Her friend, Rachel Cooke, and Cooke's husband, Martin, both work in the Foreign Service in Afghanistan and rarely use their getaway home. When the tropical storm hit, Thomas called up Cooke and asked if she could loan out the property. They had only one rental listed for the fall, and there were people in need. "She said 'Oh, my God, yes,'" Thomas says.

Thomas posted an ad on various relief websites, including the Mad River Valley Facebook page and s/TVResponse. Heather Langdon, a mother of three, responded. She had been living with her children on Randall Street in Waterbury, a street besieged by floodwaters, and needed more permanent shelter, since the flood, she had been staying with friends and family. Langdon and Thomas worked out a rent-free deal for the Cooks' three-bedroom duplex.

"I honestly didn't really know her," Thomas says. "But for me — the story she told, the people we had in common — I trusted her."

Loaning out her friends' home seemed like the least Thomas could do, she says, especially since she was dealing with a feeling akin to survivor's guilt. Thomas, who has lived in the valley for 15 years and currently resides in Moretown, was unaffected by Irene.

"When you see something like this, you have to do something," she says.

Second-home owners interested in loaning out their property to displaced flood victims can make arrangements with FEMA at 1-866-380-4266. (T)

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Deadly Deeds

How do you go
about selling
property with
a grisly past?

BY KEN PICARD



The security deposit never covered the full cost, financial or emotional, that Broder Hudson incurred at the rental property she once owned on North Avenue.

Early one morning in September 1999, one of Hudson's female tenants showed up at the Burlington Police Department to report a domestic assault by her live-in boyfriend. Soon thereafter, officers entered the apartment. In the ensuing struggle, the boyfriend picked up a handgun and fatally shot himself in the head; police fired on him at the same time.

After the crime scene investigators were gone, Hudson contacted a disaster-response firm, but the expected cleanup crew never showed up. So she and her then-husband, Mark Ramsey, were left to deal with the bloody aftermath themselves.

"It was pretty messy," she recalls grimly. "We had a lot of cleaning up to do."

Even after the floors were thoroughly scrubbed and refinished, the bullet holes in the wall patched up and painted, and the room professionally sanitized, something lingered in the apartment — or in the public mind, which hadn't forgotten that a

violent death had taken place there. According to Hudson, the apartment went unrented for at least six months. Though her insurance covered some of the cleanup expenses, she recouped little in lost rent.

The real estate industry has a catch-all phrase to describe places that are scarred by gruesome or sinister events such as suicides, murders, cult activities, sex crimes and even paranormal phenomena: "stigmatized properties." While sellers or landlords may not believe in evil spirits or bad karma, many of their prospective buyers and renters do, and those "psychological impairments" can have a very tangible impact on a property's market value.

Stigmatized properties can be residential, commercial or institutional and come in all shapes and sizes. The Boulder, Colo., mansion where a 9-year-old Jennifer Ramsey was murdered in December 1996 is a prime example. Despite years of almost daily exposure in the international press, the house remains unsold nearly 15 years after the crime occurred.

In Burlington, the Peels Inn Chinese restaurant on Shelburne Road sat vacant for years following the March 1999 double homicide of owners



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Deadly Deeds BY JON

Shin-Fu Tao and Tung-Hsing Tao by their former business partner, David Chen. The restaurant was eventually torn down and replaced by a Kinney Drugs.

Most states have laws that require sellers to disclose such distasteful details to prospective buyers. Vermont isn't one of them. According to Robert Hill, executive vice president of the Vermont Association of Realtors, state law is silent on whether sellers have a duty to disclose the history of "psychologically impacted properties."

**IT'S ONE THING IF THE SELLER
DIDN'T TELL THE BUYER
ABOUT A ROOF THAT'S LEAKING,
BUT SOME PEOPLE
BELIEVE IN GHOSTS.**

JON STEBBINS,
BAUER, GRAVEL, PARKMAN,
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country. (For his part, Hill claims he's never dealt with the issue in his eight years at the association.) That said, it's quite common for Vermonters to live in the same home for years, even decades, then pass it to their children. Which means that the collective memory of what occurred in that creepy house doesn't have to linger for generations.

Jon Stebbins, a real estate attorney in the Colchester office of Bauer, Gravel, Parkman, Nuovo & Parker, says he's dealt with a stigmatized property before. A title search he did for a client on one Essex property turned up a death certificate. It revealed that a suicide had taken place in the woods behind the home.

"When I read that, it kind of sent a chill down my spine," Stebbins recalls. "But everyone reacts to that kind of situation differently."

Although Stebbins wasn't required by law to disclose that grim detail to the buyer, he chose to do so.

CROSS CRIME SCENE DO NOT CROSS CRIME ST

"It's one thing if the seller doesn't tell the buyer about a roof that's leaking, but some people believe in ghosts," he says. "My general rule of thumb is, always overdisclose. Tell them every last detail, even if it's not necessarily relevant or important."

Such background information probably matters less to commercial investors than it does to prospective home buyers, suggests Ernie Pomeroy of Pomeroy Real Estate in Burlington. Pomeroy, whose firm handled the Ponds Inn transaction with Kinney Drugs several years ago, says the long-term difficulties involved in leasing that building before it was demolished had less to do with any stigma caused by the double murder than with the restaurant's location and leasing price per square foot.

"The only thing the bank wants to know is, what's your tenant and how credit worthy they are," Pomeroy says. If you're still concerned about a psychically lingering over the place, he says jokingly, "Just get some insurance guy in there to get the bad jacks out, and you're done."

Burlington's biggest real estate mogul didn't have anyone listed in his database to handle that particular

Thorned, Hill points out that the lease law for Vermont real estate agents does require them to disclose any material "facts a licensee [i.e., real estate agent] reasonably believes may directly impact the future use or value of the property."

But how do real estate agents know whether they are legally obligated to mention that, by the way, that spacious master bedroom, with its new Jacuzzi, walk-in closets and spectacular view of Mount Mansfield, was also the spot where one former owner stabbed her husband 52 times? Or that the old carriage house where his wife caught him sleeping the night is occasionally visited by his ghost?

In such a hypothetical case, "the agent would need to determine whether it's fact or fiction, rumor or reality," Hill explains matter-of-factly. "If it's fact, then you need to determine whether it would likely impact the price someone is willing to pay. If so, it has to be disclosed."

Admittedly, such grisly incidents rarely occur in Vermont, which has one of the lowest violent crime rates in the

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Trading Places

An inveterate mover finds her way home

BY NANCY STEARNS BERCAM



In the past 15 years, my husband and I have lived in 17 different shades. Among others, there was a loft in Montreal, an old hunting cabin in Huntington, Va., an antebellum Victorian in Staunton, Va., a tiny, marble-floored condo in the Little India section of Singapore. And, best I forget, a brand-spanking-new house in Québec's Eastern Townships that looked eerily similar to the one in Andrew Wyeth's painting "Christina's World."

Last month, we put an offer on No. 18 in New Orleans, where we relocated partly because the architecture is so damn seductive. I was also lured by an exciting new career and the prospect of being closer to my aging parents in Florida.

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Since we'd already lived in a traditional shotgun-style apartment back in 2004, in Brooklyn, we didn't feel the need to go that route in the Big Easy. Our new house captivated us with a soaring stone fireplace, which gave it the appearance of a lodge in Whitefish, Mont. — another place we

love and have considered living. We may be the only New Englanders who moved to the Deep South to take up residence in a dwelling straight out of Big Sky Country.

Friends have openly wondered if we have some sort of shared obsessive-compulsive disorder, or, worse, a terrible case of bourgeois neurosis. I am both proud and sorry to report that we are just as sane as we are broke. Our motives have always been more banal.

Actually, I mean casual. Allen and I have built a strong marital foundation on house shopping. Throughout our 15-year marriage, neither of us has ever been involved with another person — only other homes. To paraphrase two of our best friends, a

Irishman couple living in a garagous, post-modern farmhouse in South Hero, Real estate is our mistress.

We cruise houses the way Charlie Sheen trolls for goddesses. We host after every pretty structure in our immediate vicinity, and we continuously monitor websites around the world to see what else is out there. For us, house hunting is like speed dating. The adrenaline rush of first sight is followed by the roller-coaster ride of counteroffers, appraisals and inspections. Closing is also a conversation.

The two of us are often attracted to different domiciles. I had a major crush on beautiful Filipino beachfront

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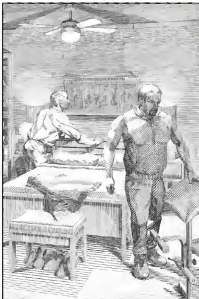
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Trading Places BY JIM

property last year. Alan, Allan did not agree. He was uncomfortable with the threats of terrorism, terrorism and coup d'états, but I was born in the Philippines, so, on seeing the listing for a bamboo-clad, marble-floored mansion for under \$100K, I believed I was being called back.

We were living in Singapore at the time, and my husband was eyeing the famed black and white bungalow built by the British colonists, but I refused these advances based on my need for an air-conditioned, cobble-free mansion. The black and whites were designed to combat tropical heat with large, unadorned windows and slow-turning fans. Real estate listings for these properties still come with a unique warning:

The black and whites are not suitable for Caucasians unless you get hysterical when they see snakes out of their hats, as those will be your neighbors, together with butterflies, birds, crickets and mosquitoes.

Before our ferry into Asian edifice, we briefly shackled up with a condo in South Burlington, on the heels of a bad relationship with a house-shaped snake in Colchester. The only good thing about the latter home was the people across the street. Last summer, one of them gave a great toast when we renewed our vows at another puff-blowing Dutch Colonial Revival in Burlington. "If Nancy and Allan aren't your neighbors yet," he said, "they will be."

Once we own a property, our burning desire to buy a transformed into an insatiable desire to sell. For us, nothing says home sweet home quite like a for-sale sign on the front lawn. House hunting leaps our marriage fresh. If one of the Ten Commandments were "Thou shalt not covet the neighbor's house," we'd be guilty as sin.

It wasn't until we moved in America's most Catholic town, the city of New Orleans, that we realized we weren't really hot for the next notch on our real estate belt. Rather, it was quickly apparent, we were looking for love in all the wrong places. Within days, my great new job with the Jesuits had become the most punishing missionary position ever. And we'd inadvertently crafted our son in a school full of saints. Fortunately, the venerated couple providing us with respiratory supplies in their exquisite, gas-heated

Creek cottage helped us see the light. "What are you doing here?" they asked repeatedly.

At Tropical Storm Lee's edge over Louisiana on Labor Day weekend, we argued over why we'd ever left our home and friends in the Green Mountain State, which had just reduced the wrath of Tropical Storm Irene. That storm shattered many of our favorite haunts, including the Waterbury used-car dealership where we trade cars like we trade houses. Worse, Irene took homes and farms away from families — places people had inhabited for generations. Those were homes built on the firm foundations of love and history.

I knew one like that once — my paternal family's 200-year-old farmhouse in Virginia, where I spent all the summers of my childhood. When it was sold in 2006, I was devastated. It had been Nancy's World to me, where I soaked in the foothills of the Blue Ridge Mountains with my cousin, Nancy, under the watchful eye of our grandmother, Nancy. The only structure where I'd ever felt both free and safe. I had hoped it would be handed down through generations like my very own.

Suddenly, with three days before closing, hell on earth seemed like life as hot and humid New Orleans inside a house with a two-story, wood-burning stone fireplace, without friends or family. Besides, my work place had become as inhospitable as the city's climate and crime rate.

Not even the finest house in the Garden District — where another pair of house swappers, Brad Pitt and Angelina Jolie, reside from time to time — would have satisfied us. For the first time in our lives together, what Allan and I needed was sanctuary.

When Tropical Storm Lee's squalls died down, I quit my job in a fury. Our marriage loan fell through, since I no longer had income. We came home to Vermont — a place that always takes us back, no matter how often we leave her out in the cold. Our state of grace.

Back in Burlington, we've divided as rent for a while and give the house buyers a rest. Faster than we could say, "relocation, relocation, relocation," a friend's pretty, raspberry-colored colonial on a neighborhood cul-de-sac was available for lease. In the comfort of its gracious living room, unpacking the boxes around us, I think we'll finally ditch the notion that buildings are what keep us together. Paradise found. ☺



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Baking the Blues Away

A café became an oasis in post-Irene Rochester

BY CORIN HIRSCH

On the Sunday afternoon when Tropical Storm Irene began to drench Vermont, Sandy Lincoln was in her usual spot, the kitchen of her café, Sandy's Books & Bakery, on North Main Street in Rochester. She watched as the rain became progressively heavier and the streets and sidewalks "very, very quiet." Then she sent her employee Rhonda Graham-Frock home for the day.

When Lincoln left a little while later, washed-out customers prevented her and her husband, Larry Pleasant, from getting to their home in the hills above town. That's when Lincoln saw the "waggoned" Brook Street brook pouring over its Graham-Frock's house, which would eventually collapse. A panic gripped her — had she sent the high schooler home in certain haste?

The couple camped in a friend's house and waited for the waters to subside. There Lincoln discovered, to her immense relief, that Graham-Frock and her family had evacuated their home. Later that night, she and her husband set out again, wading home through high water. Along the way, the bedoggled pair spotted some outer mushrooms growing on an old log and harvested them. That night, they dined on the wild mushrooms with butter, salt and pepper, and brown rice. "It made us feel better," says Lincoln.

The next day, she and Pleasant hiked a mile from their home to their truck, then drove to town on an intact road. They found Rochester without power, phone service, water or any link to the outside world, and friends whose houses had been swept away or severely damaged.

By the time Irene retreated, this village nestled between mountains was one of Vermont's isolated towns, its residents isolated without a means of egress. What they did have those first few days was each other. And they had Sandy's. Lincoln opened her café the day after the storm, making it one of a few islands of normalcy in a vastly altered landscape.

As they began to deal with the damage, some residents trekked around washed-out roads and waded through woods to the center of the village, where they found Lincoln at her café. "People would arrive over the course of days, just sort of shell-shocked. They'd bring out the seeds to farm and hug," says Lincoln, a blonde,



Sandy Lincoln is her garden.

rumoring figure with warm blue eyes and a face that looks younger than her 54 years.

Lincoln has been selling new and used books for a decade from her home-and-kitchen-based Victorian. Originally from Pennsylvania, she met her husband in Vermont and moved back to his hometown of Rochester. The longtime bibliophile was the town librarian before leaving the house on North Main Street and turning it into Scattered Books.

Lincoln, who also loves to garden and cook, would sometimes whip up homemade pots of soup at home, or grow and sell produce. Six years ago, she added a café at the back of her bookstore, installing a kitchen, a wooden counter, and mismatched tables and chairs until the shelves. Lincoln fills that counter with home-baked breads, scones, muffins and oatmeal cookies. At lunchtime, she offers fresh soups, sandwiches and savory pies crafted from the produce of local farms and food purveyors, as well as from her own sprawling garden out back.

In good times as in bad, Sandy's is a gathering spot for locals and the legions of cyclists and tourists who pass on Route 100. Customers greet each other warmly; servers sometimes know what they want without needing to ask. While some customers strike up conversations, others lose themselves in books. The shelves fill of volumes in the zone, leaving the rooms a hush that's especially enveloping on rainy or snowy days.

During Irene's aftermath, the café became a more vital hub than ever before. Mirroring its physical counterpart, the eatery's Facebook page became a clearinghouse, too. It displayed daily, sometimes hourly, updates from employee Rachel's Weston, who was stuck in Rochester.

"Is everyone OK over there?" was Weston's first post after the storm, at 9:46 p.m. on August 28. From the six comments that followed — from people outside Rochester — it became clear that all routes into town were impassable.

After Lincoln opened her café on Monday morning, neighbors slowly began to trickle in. She had things they could use as an old, working rotary phone, water and — after her husband

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BAKING THE BLUES AWAY // PAGE 2

THE FOOD FLOODED

Sunday, Oct 9, 1:30 - 3:30 pm
The Lakeview Inn, Greenboro, VT

**PANEL DISCUSSION,
DESSERT & BOOK SIGNING**

**Home Cooking & the Development
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Featuring 5 of the Food Week's Most Esteemed Culinary Experts

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- Marcella Cohen *Food writer and cookbook author*
- Bronwyn Dunnell *cooking teacher and food writer*
- Jeff Roberts *moderator, author and food historian*

\$25
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Baking the Blues Away

Serving customers at
Duke's Diner & Bar



brought to one of their generations — the
ability to bake and cook.

"We flourished more as a soup
kitchen those first few days. We were
making bags of sandwiches, jars of
lemonade and apple-mustard ketchup,"
Lincoln says. Her intact garden still
seemed with green beans, tomatoes
and herbs, it was a lifesaver during
the storm week when food stores
couldn't access Rochester. "I
don't think we really appreciated it as
much [before the storm]," says Lincoln
of the garden. "Now we were looking at
it in a new light. We were harvesting co-
caine, beans and beans. It really made
a difference."

Some of the cafe's providers are
local, so Lincoln was still able to
get staples, such as meat from North
Hollow Farm, eggs from Riverside
Farm and blueberries from a neighbor.
"The whole local thing works when
you have to make do," Lincoln says.
"When things break down, you've got
to keep it close to home. Getting trucks
in here just wasn't going to happen."

Lincoln made soup and lots of it.
It split peas and beans with fresh basil and
cumin, four-bean vegetarian chili
with sun-dried tomatoes, her signature
African peanut chicken soup with
apples, fresh basil, cinnamon, cumin
and cayenne pepper, and mustard-
lemon-and-potato soup with "the best
of our Rochester organic cream." Pleasant
curried dulse soups to neighbors all over
town — along with bowls of fresh bread

AFRICAN PEANUT CHICKEN SOUP

- 1/2 cup oil
- 1/2 stick butter
- 3 onions, sliced
- 6 to 8 garlic cloves, peeled and sliced
- 2 to 3 cups carrots, peeled and sliced
- 1 cup eggplant, peeled and sliced
- 1 cup peanut butter
- 4 cups tomatoes, fireless chicken
or turkey white meat
- 2 to 3 cups chopped tomatoes
- 1 cup tomato paste
- 1 gallon chicken broth
(or veggie-fish stock)
- 1 tablespoon basil
- 1 teaspoon cinnamon
- 1 teaspoon cayenne
- 1/2 teaspoon nutmeg
- 1/2 teaspoon cayenne pepper
- 2 to 3 cups cornmeal
- Salt and black pepper to taste

Bring chicken pieces, then potato in a
large stock pot with abundance of liquid
boils. Remove chicken, set aside then
chop carrots or sliced.

Place a large heavy soup pot over
medium heat. Heat the oil and butter
then add onions, carrots and celery
and cook until softened. Add egg plant,
broccoli and the other vegetables and
a little bit of water. Add tomatoes,
tomato paste, peanut butter, herbs and
spices, and chicken or vegetable stock.
Once the whole is coming together add the
chicken and simmer gently for seven to
eight minutes. Add cornmeal toward the end, and
use milk and paper to taste. Enjoy!

Makes two gallons.

SIDEdishes

CONTINUED FROM PAGE A1

after a downtown walking tour, says CCTA assistant manager Anna Frank, who now heads the project. Because two-thirds of the bus system's ridership begins or ends its trip on congested downtown Burlington, CCTA officials seek a "bread bin" to choose potential sites, according to Frank. Those sites can be removed only by CCTA — not by request — as

the project moves through the process.

As for the Pearl Street Dining, Scorsone hopes it will be open some time this winter. "There's so much excitement in the neighborhood for this," she says. "When people found out we were on the list, they came in and said, 'We'll sign a petition!'"

— C.H.

Taste of Praise

PELTYGROSS PRESS FOR A VIKTORIY RESTAURANT

Last summer, **JALANNE JONES** was using Kickstarter.com to raise \$12,000 to open a bakery. A little more than a year later, her business, **VIKTORIY BAKERY**, is featured in *Food & Wine* magazine.

Winger Kristin Donnelly seems stilled by the fact that Jones is the primary baker, not her husband, **Fernando Enriquez** — who owns his own business, **BARBERSHOP**.

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HONEST In fact, Donnelly notes, Jones never trained in France at all, the student with bread baker **ANDREAS** in Westford. Donnelly's picks among Vermont's natural treats include mini French cakes called croissants, breads like fig buns, and a variety of scones, eggplant and tomato tart. For foodies who can't reach Vermont, recipes for the last two dishes — and two others — are included in the issue.

— A.L.

— as he helped knock out houses and move down trees.

Those who came to the café shared their food stories, then sometimes paired up and left to tackle tasks together. And, of course, they ate. "I think Rochester was pretty well fed that first week," Lanois says. On the Facebook page, Winton continued to report potential deliveries of food and water and progress into Rochester. Winton to the page wondered about neighbors, family and friends.

Sandy's wasn't the only place in town doling out free food. Miles Valley Market gave away all of its perishables. At the Huntington House Inn, innkeeper Scott Holte and his staff used up their food money by holding dinners for hundreds of people. They invited neighbors to bring their otherwise soon-to-spoil food to the inn, where the staff used a propane stove to cook each night during that first week. "We made literally everything, from flax nigro to spaghetti and meatballs," says Holte. "We salvaged what we could. As opposed to throwing it all away, we fed each other. It was a little sense of community after watching what happened in this town."

Weeks later, the inn's business remains "happily slow. As far as the meetings, we basically work with what we can get right now. The road can be open one day and closed the next," says Holte. He was happy to get his first pot-stomach beef delivery from Riverbend

Farm. "Whatever we can get our hands on, that's the trick. Hardly anyone is complaining though. Things are a thousand times better."

Sandy's has also returned to quasi-normalcy. Food deliveries are increasing. From points north, drivers can take Route 100 almost all the way to Rochester, though a detour around Concordia drives travelers up North Hollow Road.

own home experience. When he first ventured into town from his home on the outskirts, two days after the storm, a neighbor told him to get registered at the town office. "We're missing," the neighbor disappointed. When Wang realized he'd been missed during his two days in Rochester, he was touched at how this close-knit community had kept track of him, a single man among hundreds of victims.

Blazing with Wang in the café, Lanois says that, though things are returning to normal, everyone in Rochester will remember this time for the rest of their lives. "You'll think, 'Oh, it's a gorgeous day, it's really beautiful out. Then you'll drive past the 'haunted house,'" she says, referring to a rented house on the edge of town.

Such reminders of disaster may be hard to escape, but other Rochester residents, such as Sandy's staff, will relive better memories — of a town that stuck together in the storm.

Finished chasing. Lincoln offers a winter's complimentary "porp" — a charity cookie filled with oatmeal and dark chocolate chips. Then she disappears into the kitchen to keep on cooking. ☺

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Spice for Life

Seasoned Traveler: Warner's Gallery Restaurant

ALICE LEVITT



For almost 32 years, Vermont's Warner's Gallery Restaurant in Wells River was a quaintly decorated dinner spot known for its sticky buns and all-you-can-eat fried clams. The Norman Rockwell paint and first engagement decorating the walls means and locals can still get prime rib, but doesn't seeking a luxury eat of food are more likely to order fish or lobster — in the form of Lebanese loafs.

In December 2008, two months after becoming a United States citizen, Beirut native Paul Sarkis took over Warner's Gallery from Janet Warner. This month, he'll change its name to Sarkis Mediterranean Restaurant.

Since Sarkis took ownership of Warner's, it has become his mission to bring his healthy Lebanese fare to Vermont. "We stopped selling all the pork food we served before," says Sarkis. "The only things still being tried is French fries, and I'm going to cancel them soon. I'm going to take the Pepsi out and not sell any more soda here." Sarkis is doing the best he can to change the way we eat. I cannot enforce it, but I'm trying." If Sarkis' crusade is reminiscent of Jamie Oliver's "Food Revolution," the two chefs may have similar motives, as well as an international perspective.

Since moving to the United States in 1995, Sarkis has spent much of his time as a stay-at-home dad to three kids. Back in Beirut, he was a college professor with doctorates in both anthropology and psychology. Having studied in the United States, Sarkis wife, Miriam, maintained a seamless career as a physician when the couple moved to America. She now works just across the Vermont border at Cottage Hospital in Woodville, N.H. Despite Paul Sarkis' academic credentials and fluency in seven languages, including Armenian, finding employment wasn't as easy for him. Instead, he devoted himself to raising his children — and learning to cook.

"There was a lot of wanting of food," he says of his early efforts. "If you tasted my hummus 10 years ago, you wouldn't eat it." Slowly, with the help of long-distance phone calls to his mother and mother-in-law, Sarkis learned how to apply his mixing standards in



Paul Sarkis



preparing family meals. "I'm so picky to taste the best," he says. "When I do something, I do it the right way."

Very likely, he'll find a way to make it profitable, too. Several years ago, Sarkis began selling his Lebanese specialties at home deliveries. In 2008, the emerging cook bought the Bradford Mill in Bradford, home to the Perfect Pear Café. Sarkis considered opening his own

restaurant there, but decided it would be an error to kick out the Pear's chef-owner, Adam Canine.

Instead, he remodeled the building, tripling the business at the already respected restaurant. Sarkis added a deck overlooking the Wells River and encouraged Canine to start brewing in the basement at the Vermont Beer Company. He now hosts Canine's brews, including White River Red Ale and Devil's Den Brown Porter, as "the best beer."

Two years later, Sarkis purchased the massive Warner's Gallery building from the bank at a sharp discount and at credit. While buying the Perfect Pear was a hummer decision, Sarkis says this one was personal. "I'm fulfilling my dream to have a Lebanese restaurant," he says. "I'm not in the business to make money. I'm in it . . . to promote healthy eating."

His menu is intriguingly good for you. The 12-course mezze dinner that has become Sarkis' selling card may seem indulgent, but the small plates are light and mostly vegetable focused. At \$18 per person, it's also good for customers' bank accounts. Sarkis admits that he loses money on the deal, but says he hopes it will make converts in his cuisine. "I can't sell food I can't eat myself. It's the healthiest food ever," says the

bonded restaurateur, who can't resist a good suppers.

The mezze meal begins with roasted and marinated potatoes and chickpeas. This is a preview of a major feature of Sarkis' food. He doesn't believe in salt. "There is no salt in any of my food," he explains. "My grandmother always tells me the good chef never uses the salt to make the food taste good — you have to play with the flavor to make it delicious."

Sarkis relies instead on garlic, lemon and sumac to flavor his dishes. It works. The first plate is filled with three familiar Middle Eastern staples: hummus, tabbouleh and dolmas. All are well seasoned and tasty, even without the sodium. The hummus is uncommonly nutty, which Sarkis attributes to the high-quality Lebanese tahini he buys in Montreal, along with many of his other imported ingredients. His bread comes from Antikah Bakery in Ville Saint-Laurent, which he characteristically calls "the best Lebanese bakery in the world."

The dolmas are lemons and full of tender rice. The grape leaves are of exceptionally good quality, as well, with no trace of the mushiness often characteristic of the canned variety. The sticky tabbouleh is made with bulgur and finely chopped local parsley, tomatoes, cucumbers and onions. Sarkis says he obtains most of his produce locally when it's in season. All year, PT Farm in St. Johnsbury supplies him with the best he uses in many dishes.

The Levantine equivalent of Italian pesto sauce is called tahini. Sarkis defines the taste of Sarkis' version, made with bits of toasted pine, lettuce, tomato, onion and cucumber. The dried ground sesame has a lemony flavor that characterizes much of his food and mixes beautifully with another representative Lebanese taste, fresh mint.

Another dominant ingredient in Sarkis' cuisine is olive oil. His parents grow and press the milk-making mixture themselves, a practice the chef doesn't



Continued after the classified section PAGE 48

food

consider noteworthy. "In Lebanon, every family does it, almost," he says with a shrug. "We only do the great olive oil."

The oil is more than frisky; a good complement to the garlic-heavy flavors of fava beans, a salad of tender, succulent lamb chops and to a braised green-bean dish called *loubanek*. The deep olive taste makes no stronger appearance than in *Sarkis' Sarkis*, a mix of sausage, garlic, sesame seeds and fresh green herbs in an oil-based dip that dips with libbaleh. *Assaf*

After testing dishes on their pronunciation of the dish's name (the more gravely emphasis on the first syllable, the better), Sarkis explains that he provides French bread slices rather than more traditional pita is better soaked up the dip.

It's clear that Sarkis shares building court at his restaurant. He makes a habit of pulling up a chair to talk with diners about everything from his theories on global warming to the philosophical function he claims he invented in grade school. However, as the primary chef at Warner's, the owner must often return to the kitchen. He makes skewers all the Lebanese food he serves, while recent Johnson & Wales University grad Ian Zaverucha prepares American fish and pasta dishes for more conservative Northeast Kingdom and Upper Valley diners. Sarkis says Zaverucha is well on his way to mastering the Lebanese recipes, too.

But Sarkis doesn't yet entrust an apprentice with the job of making libbaleh myself. The Lebanese nature is taught out by him of the dish, and diners have come here from all over the state to try it, Sarkis says. The ultra-finely chopped grass-fed beef is lightly seasoned with cumin and other spices and mixed with onions and lemon, olive oil and parsley. Spread on a bed of pita or on a plate, it's a light, cool cloud of beefiness.

The same meat mixture reappears on the menu in the form of libbaleh assaf. This time, it's molded into Hershey's Kisses-shaped bites and baked. Many customers incorrectly assume that

libbaleh assaf and similar dishes are traditionally made with lamb, says Sarkis. In fact, he explains, white lamb and goat are often used in territories in his home country, cooled meat is almost always beef. In the U.S., Sarkis uses beef for customers, too, because American lamb and goat breeds don't taste as good to him as his native ones.

The libbaleh assaf shares a plate with similarly shaped libbaleh, which is crumbly and flaky on the outside and soft inside. Like the hummus, it takes no flavor more from spices than chicken. On the side, a garlic paste called *taam* adds savoring but creamy flavor.

The sauce is also delicious with *Sarkis' crown jewel*, shish tawak. The marinated chicken breast is a cry from the grill-style meat served at Lebanese fast food joints across Montreal. After making it in garlic, lemon juice, olive oil

and pepper for three days, Sarkis grills the carefully tender, surprisingly sweet fork. It's even better combined with a tangy spread of *fat moudammas*, olive-bean aioli.

Sarkis has allowed Zaverucha to prepare the *loshi* on his own tonight. The brick of chopped fat rignon layered, bagna-tale, with tomatoes and potato slices is ultra-meaty, but not at all greasy. The young chef has cooked up a winner.

Dinner winds down with a plate of honey, honeyed desserts. The best of the bunch are the tiny herb nests of lamb gnaty wrapped around barely sweetened pistachio.

It's an ideally sized dessert to accompany a shot of mek, a 100-plus-proof wine-flavored alcohol similar to ouzo. When it's mixed with water, the sauce oils diffuse, giving the potent drink a milky appearance. It's just the kind of shrewd Sarkis works when he combines healthy ingredients to make a memorably decadent drink. ☐

Sarkis Sarkis Restaurant (open to go) 100 Church Street, Montpelier, VT 05602 • 224-8484 • 302 N. River • 252-2102 • www.sarkisrestaurant.com

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calendar

SEPTEMBER 22-28, 2015

See page 14 for a list of these-related events

WED. 21

OTF

THE PIPE GLASS Give artists from functional pipe a unique competition. An arts competition where glass pipes being placed through factory. A live auction of the pipes follows on Saturday. The Ironclaw Brewery is open 9 a.m. to 9 p.m. Free to watch. Info: 855-229-0991

Open House

SELLEY MARKETING MEETING Marketing, design, branding, advertising, social media and design professionals meet for ideas for local nonprofits. Free to attend. Nonprofits working together to save lives. 10 a.m. to 12 p.m. Free. Info: 444-4444

WASH NETWORKING GET TOGETHER is a local web site that connects you to local business and community events. It's a place to find out about the best of the best in the area. It's a place to find out about the best of the best in the area. It's a place to find out about the best of the best in the area. Info: 444-4444

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COMMUNITY MEET GROUP Cycle through the city and see the best of the best in the area. It's a place to find out about the best of the best in the area. Info: 444-4444

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HYPER-LOCAL is a local web site that connects you to local business and community events. It's a place to find out about the best of the best in the area. Info: 444-4444

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food & drink

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AUTUMN STORY TIME is a local web site that connects you to local business and community events. It's a place to find out about the best of the best in the area. Info: 444-4444

WINTER is a local web site that connects you to local business and community events. It's a place to find out about the best of the best in the area. Info: 444-4444

WALLY BE GONE! is a local web site that connects you to local business and community events. It's a place to find out about the best of the best in the area. Info: 444-4444

SEPT. 23 & 24 | FAIRS & FESTIVALS



Well Seasoned

Ready or not, here comes autumn. Whether in the mountains or in the plains, pumpkins and gourds are everywhere. At the Hinewas Fall Festival, new in its sixth year, the celebration of the season's bounty is a Friday with a screening of Vancouver-based filmmaker's new feature film *Wally Be Gone!* at the Hinewas Community School. The festival is a celebration of the season's bounty, with a focus on the local food and drink scene. It's a place to find out about the best of the best in the area. Info: 444-4444

HINEWAS FALL FESTIVAL

Saturday, September 26, 10 a.m. to 5 p.m., at various locations in Hinewas. Most events are free. \$5-\$10 named dinner (free for kids under 14) benefits Hinewas Land Trust. Contact: 444-4444

'THE SUMMER OF WALTER HARKS'

Friday, September 25, 7 p.m., at Hinewas Community School. Film screening of *The Summer of Walter Harks*. \$5 proceeds benefit the Hinewas Historical Society. Info: 444-4444

- LIST YOUR UPCOMING EVENT HERE FOR FREE!** All submissions are free and will be included in the calendar before publication. For more information, contact: 444-4444
- CALENDAR EVENTS IN SEVEN DAYS:** All events are free and will be included in the calendar before publication. For more information, contact: 444-4444

SEPT. 23-25 | FAIRS & FESTIVALS

Here Comes the Sun

A different kind of storm sweeps into Vermont this weekend, but don't fear. Eastern Mountain Sports' Nor'easter is the best good festival we need right about now. This citywide whirlwind of climbing, cycling, music and conservation includes the season finale of Unified Bouldering Championships U.S. Pro Tour, the ho-ho-ho! water cross triathlon and a stellar lineup of buns, beer, waterfront park and church & special sauce, River City Explosion and RUD! take over Waterfront Park and Church Street stages. Friday's costume Smart Wool Raduculissima — "giant road race, giant Halloween," according to the website — benefits those affected by Tropical Storm Irene. The forecast? IT'S LOOKING GOOD.

NOR'EASTER

Friday, September 25: 10 a.m. to 9 p.m.; Saturday, September 26: 8 a.m. to 9:30 p.m.; and Sunday, September 27: 8 a.m. to 7 p.m., at various downtown locations in Burlington. Various prices: \$25 for weekend pass. Free concert stage on Church Street. See northeastern.com for full schedule and details. Info: 435-227-8353

Beat the Heat

"What if a 'tropic of storm' doing its thing for the snow belt?" Vermont's resident cheese-charger novelist Bill McKibben asked in an August 25 article on the *Daily Beast*. His answer: "Irene's got a middle name, and it's Global Warming." Author/activist Kathryn Shane agrees — and, though it debuted in 2007, her excellent solo show *The Day after Tomorrow* has perhaps never felt so close to home. Rather than focusing, the comedy offers the alternate solutions to this environmental truth: A fictional first lady belates a worldwide sex strike to pressure political leaders into renegade action. Talk a hot dog, dog the dead.

THE BOYCOTT

Thursday, September 22, through Saturday, September 24: 8 p.m., at OR Center for the Creative Arts in Burlington. \$15. Proceeds benefit tornado in Canada farmers affected by Tropical Storm Irene. Info: 540-373-7333 theboycottplay.com



PHOTOGRAPH BY JEFFREY M. HARRIS



SEPT. 22 & 24 | MUSIC

Forever Young

Whiskers, wheelchairs and cane, be damned. Like life, the show goes on for Young@Heart Chorus, an internationally celebrated ensemble of singing senior citizens. Or should we call them rock heads? In the *Alive* and *Hill* test, these golden-agers show off their vim and vigor — plus impressive musical chops — in an unconventional repertoire that ranges from jazz standards to Joan Jett's, the Talking Heads to the Flaming Lips. The tunes aren't just for shock value, in the hands of 70- to 80-year-olds, pop ballads sing song. "Purple Heart" becomes an age-appropriate comment on cemetery loss. And, yes, you can expect a moving rendition of "My Girl" *Alive!*

YOUNG@HEART CHORUS

Thursday, September 22: 7 p.m., at Spaulding Auditorium in Hopkins Center Burnmouth College, in Haverhill. \$10-40. Info: 978-645-2432. web.burnmouth.edu

Saturday, September 24: 8 p.m., at Flynn Hardships in Burlington. \$29-48. Info: 802-888-7777 flynn.org

PHOTOGRAPH BY JEFFREY M. HARRIS

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Post-Irene Fundraisers & Events

WED.21

UNBELIEVABLE! UNBELIEVABLE! PIAZZA CONCERT

The Belmont, Massachusetts, City of Burlington, Vermont, and the Vermont Symphony Orchestra have joined forces to present the Unbelievable! Unbelievable! Concert. This event is a benefit for the Vermont Post-Irene Fund. The concert will be held at the Burlington Civic Center, 100 North Main Street, Burlington, Vermont, on Wednesday, September 21, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

THU.22

HEART & HONOR TRIBUTE - A benefit concert for the Vermont Post-Irene Fund. The concert will be held at the Burlington Civic Center, 100 North Main Street, Burlington, Vermont, on Thursday, September 22, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

THE BENEFIT - The benefit concert for the Vermont Post-Irene Fund. The concert will be held at the Burlington Civic Center, 100 North Main Street, Burlington, Vermont, on Thursday, September 22, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

FRI.23

POST-IRENE FUNDRAISER - A benefit concert for the Vermont Post-Irene Fund. The concert will be held at the Burlington Civic Center, 100 North Main Street, Burlington, Vermont, on Friday, September 23, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

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SAT.24

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WED.21

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SUN.25

POST-IRENE FUNDRAISER - A benefit concert for the Vermont Post-Irene Fund. The concert will be held at the Burlington Civic Center, 100 North Main Street, Burlington, Vermont, on Sunday, September 25, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

POST-IRENE FUNDRAISER - A benefit concert for the Vermont Post-Irene Fund. The concert will be held at the Burlington Civic Center, 100 North Main Street, Burlington, Vermont, on Sunday, September 25, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

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sevendays

COMPUTER CLASSES FOR ADULT LEARNERS - Take a class and learn the fundamentals of computer use. The classes are held at the Vermont Post-Irene Fund, 100 North Main Street, Burlington, Vermont, on Wednesday, September 21, 2011, at 7:30 p.m. Tickets are \$10.00. For more information, visit www.vtsymphony.org.

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theater

WIND UP Through a series of short stories and songs, the musical explores the lives of the people who live in the heart of downtown Burlington, Vermont. The musical is open every night of the week, from 5 p.m. to 1 a.m. Info: 833-4036

WED.28

community

CITYWIDE SPEED LIMIT PUBLIC HEARING The city of Burlington is holding a public hearing on the proposed 25-mph citywide speed limit. The hearing is open every night of the week, from 5 p.m. to 1 a.m. Info: 833-4036

etc.

COMMUNITY BOOK SHOP See WED.21 5-6pm
WINE TASTING See WED.21 6-8pm

clubs & festivals

ALL-POSSIBLES FESTIVAL See MON.21 10 a.m. 5 p.m.

films

SLAM CITY See FRI.22 5:30 p.m. 8:30 p.m.
PROJECT HUNT See FRI.22 1:30 p.m. 8:30 p.m.
PHILADELPHIA FILM FESTIVAL See FRI.22 4 p.m. 8:30 p.m.

food & drink

BARRY FISHING MARKET See WED.21 9 a.m. 5:30 p.m.

CHICKEN & SPINACH See WED.21 5 p.m. 8 p.m.
EATING FOR ENERGY Chow down while fueling up. Lunchtime yoga and health food. Info: 833-4036

WINE & FOOD Food and wine with a twist. Info: 833-4036

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health & fitness

PHYSIOLOGY HEALTHY WEIGHT LOSS See MON.21 10 a.m. 5 p.m.

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PHYSIOLOGY HEALTHY WEIGHT LOSS See MON.21 10 a.m. 5 p.m.

HARTING See WED.21 10:30 a.m. 11:30 a.m.

CHICKEN See WED.21 5:30 p.m. 8:30 p.m.

KIDS IN THE KITCHEN See WED.21 10:30 a.m. 11:30 a.m.

PHYSIOLOGY HEALTHY WEIGHT LOSS See MON.21 10 a.m. 5 p.m.

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music

On the Wagon

Mark LeGrand is moving his drinking habit.

BY MICHAEL



On "Let's Go Downtown Tonight," the closing track of his most recent record, *Cold New England*, Town, Massachusetts-based songwriter Mark LeGrand spins a whiskey-soaked lament of whiskey-soaked desperation. "Trying to satisfy all our desires is like trying to dry our clothes in the rain," he croons over a woozy roadhouse rving beat. It's one of several instances on that 2006 album in which the country singer examines the fleeting triumph — and inevitable agony — of nights spent staring down the bottom of a bottle.

The peril of drugs and alcohol has been fodder for country music since the dawn of the genre. In that regard, LeGrand is no diff'rent from acts such as Merle Haggard, Waylon Jennings or Hank Williams. However, unlike many other songwriters informed by vintage and outlaw country, LeGrand doesn't drink. In fact, he hasn't had a drop in 28 years.

This Sunday, September 24, LeGrand and his band, the Levesick Bandits, will play the Vermont SoberFest 2011 at the Capital City Grange in Berlin. The show, which also features local acts Rob Meekins, the Tim Erick Band, Mino Mado and D&V, is a benefit for Friends of Recovery Vermont and is one of several similar events around the country celebrating September as National Recovery Month.

LeGrand, 38, was born to a working-class family in suburban Connecticut.

He moved with his family to tiny West Arlington, Vermont, in 1967 — a culture shock he is fond of describing as "like moving into a Norman Rockwell painting." Or, in less charitable terms, "boring." He says his refuge from rural monotony and redneck small-mindedness was a transistor radio that picked up broadcasts from Boston and New York. Music became his outlet.

"I had no interest in much of anything else beyond music," he says.

As a teenager, LeGrand taught him-

who has followed rock history knows, that way of life eventually takes a toll. By the time he reached his mid-thirties, LeGrand had drunk his fill.

"You can get into this fantasy world as a musician," he explains. "Especially as a country musician, [drinking] is what we do. It's a job where it's almost expected that you drink," he continues. "I got sick and tired of being sick and tired."

Around the same time, one of LeGrand's songwriting pals, Wayne Jennings, was confronting his own sub-

allowed him to play the role of storyteller.

"You write about it because you experienced it, that's why it can be powerful," he says. "But you don't have to keep hitting yourself in the head with a hammer to write about how it feels to hit yourself in the head with a hammer."

While he often chronicles the pitfalls of alcoholism in vivid detail, he says he is careful not to be preachy or judgmental.

"People get confused and don't know I'm about giving up a right," he says. "It's really just a personal decision that comes from personal experience."

LeGrand experienced his addiction as an "on and off" affair. He says he would go months at a time without drinking. But when he inevitably hit the bottle again, he hit it hard. "I couldn't just have a couple. It was either nothing," he says. Eventually, he chose the latter option. "I haven't had a hangover since," he says with a chuckle. "And there's a lot more money in my pocket."

LeGrand equates his addiction to that of cigarette smokers. "I don't think you'll find a lot of people who would say they're glad they smoke cigarettes," he says. "But it's a part of your being that takes over and the addiction becomes bigger than you. Eventually, you have to figure out who is really running the show" ☐

I got sick and tired of BEING SICK AND TIRED.

MARK LEGRAND

self to play bass guitar by listening to Blood, Sweat and Tears records. He soon began playing in bands, which eventually led him to the roadhouse drive that once dotted Route 22 in nearby New York state — where, at the time, the drinking age was 18.

"Right out of high school I was working five or nights a week playing music," he recalls. LeGrand played in a country band that performed mostly at American Legion halls and town granges, as well as a soul and R&B act that played bars. "It was fun," he continues. "We played honky-tonk bars. And we drank. A lot."

LeGrand lived the rock-and-roll lifestyle for the next decade. But, as anyone

stance abuse, cocaine addiction, which he documented in the songs "Working Without a Net" and "Will the Wolf Survive," Jennings got sober in 1984, and his success inspired LeGrand. In place of drinking, LeGrand turned to a new addiction: songwriting.

"I wrote mostly for therapeutic reasons," he says, adding that alcoholism runs in his family. "It just felt so good to write. I got hooked on that."

As evidenced in songs such as "Let's Go Downtown Tonight" and numerous others throughout his catalog, LeGrand mixes his drinking days for material. He says sobriety has given him a closer perspective about his experiences and

Find LeGrand and his band, the Levesick Bandits, and the SoberFest 2011 on 9/24/11 at Capital City Grange and Southbury, September 24, 8 p.m. to 11:00 p.m.

SOUNDbites

CONTINUED FROM PAGE 31



March 31, 2006

Insomnias announced their own drive benefit, scheduled for Sunday, October 9, at the Flynn Meeting. Tickets for the show went on sale Tuesday, September 20. So if you're just finding out about this now, cut, put the friggin' paper down and get to work.

And finally, the word on the street is that last week's **PHISH** benefit raised \$2 million bucks for local flood-relief efforts. That's pretty incredible. But just think how much more could have been raised had we been able to get a cut from the drug trade in the parking lot. It boggles the mind.

In all seriousness, thanks to the Flaming Lips for stepping up. It was a hell of a night— that's right, I was there, and enjoyed a Flaming show ... I'm as shocked as you are — and we appreciate it. We'll close, guys.

BiteTorrent

The fourth and final installment of the **ARMY** series of albums, *Who Cares if We're Dope?* drops this week.

To refresh your memory: Rather than release one full-length disc, the **Army** broke the recording up into four parts, with a different producer at the helm of each session. This time around, **MAN** handles the knobs and faders. We'll have a review in next week's issue. (Spoiler: It's dope.) You can download the EP at torrent.com on Tuesday, September 27.

JOE ARCADE the boss behind the rock renaissance in deeply depressed Burlington is he joint **Parsons**, will assume hosting duties at Radio Bean. His first order

of business: booking **MARCO BENVENISTE** to play a four-week **Beats** residency beginning October 14. Color me impressed.

Band Name of the Week: TWOLARMS OF REVENGE. If ever a name party much and it all, it might be this Kentucky-based **Americana**—just trio, **Sensually Divine** blues. What more do you need to know? They'll be at the Bee's Knees in **Merrill** on Wednesday, September 28.

Last but not least, **Contributions Records** artist **CARLA READER** (**SHARON FIBERS**) will play a gig at the Monday House this Tuesday, September 26, touring in support of a new record, *Is Animal Tongue*, by her experimental punk/poetry group, **EVANESCENCE**.

Boardsich describes the record as inspired "by the fusion of rock, evolution, geology, drugs, hearing, everything-crazy and dead stuff that makes the real and current and the true grow." Got 30? Actually, having heard the record, I'm inclined to agree with her unwieldy assessment. It's a challenging but fascinating record that, while probably not for everyone, will likely be doubly interesting live. **Boardsich** will perform with longtime collaborator **JAMIE CHAMBERLAIN**.

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The Flaming Lips



Listening In

Once again, this week's selection is a gem. In which I share a collection of what was on my iPod, available on iTunes. 10 songs, 10 songs, 10 songs.

- One Night, Miles
- Zero, Day 10
- Downward Spiral, Imagination
- Grange Music, The Velvet Underground
- Missa Davis, The Complete Works of the Lord

REVIEW *this*



Tim Brick, *Free to Run*

(SELF-RELEASED CD)

On his 2008 debut, *Borderline*, central Vermont songwriter Tim Brick introduced himself to local audiences as a genuine blue-collar bard. The record portrayed Brick as a classic country-rock vagrant, a roadhouse roughneck with a heart of gold. His recently released sophomore follow-up, *Free to Run*, further clarifies that dichotomy with 11 tracks that baffle with bar-brawl twang yet are tempered by a surprising vulnerability.

The record opens on "Kickin' Back," an efficient little country-rock nugget that aptly captures the small pleasures of well-kicking back after a long day — ideally with a cold beer in hand on the front porch. "Starlin'" nods on this hot afternoon, but to sit down and have one a drink / I've been working real hard and feelin' tired, I need a little space to think." These looking-for-lyrical-profundity would do well to look elsewhere. But the simple honesty in Brick's disarming delivery is appealing and reliable.

Throughout the record, Brick waffles, and often blurs, the line between country sentimentality and badass rock swagger. As in his debut album, however, he is at his best in his twangier moments. "Hard Times On Kay Street," for example, lopes along with a breezy back-road lilt, highlighted by Jim Finn's subtle pedal-steel licks. The following cut, "Sippin' My Whiskey," cranks with mad-swing, old-country sweetness and is notable for

some truly impressive flying-Berrito Brothers-esque harmonies. "100 Miles" is an album highlight, a classic wandering lonesome-cowboy tune with still more excellent pedal work — this time courtesy of Jack Lenoir.

A few of Brick's rock-styled cuts are clear about loss, including "Cold Hard Truth," in which his direct, whorphy delivery descends into maddling cliché. But Brick doesn't always struggle when he rattles gears into more straightforward rock. Several tunes, including the title track, the snarling five-pumper "It's A Good Thing" and the steamy blues-rocker "Two Hands On the Wheel," suggest Brick is just as comfortable in his black T-shirt as he is his cowboy boots.

Tim Brick won't bow you over with poetic or artful lyrics. And he's not breaking any molds, musically. But he doesn't have to. What he does, he does exceedingly well, and *Free to Run* is a solid take on blue-collar rock and country in your E! Entertainment Tonight.

Tim Brick plays the Vermont Beerfest 2010 at the Capital City Grange in Berlin, Vermont, on Saturday, September 24.

DAN REGULUS

Lila Mae and Jeff Hahn, *One More Yesterday*

(SELF-RELEASED CD)

Before we begin, I'd like to apologize to Lila Mae and Jeff Hahn. You released your debut album, *One More Yesterday*, at the beginning of the summer, and since then, my copy has sat buried under an ever-growing pile of local CDs, patiently awaiting review. I am so sorry that it's taken me this long to write about your record. Because it's a stunning album that local indie audiences should be devouring, especially now as the final end of autumn of summer yield in the slowly melancholy of fall.

Album opener "Broken Bell" sets the record's heartbeated right would you. A brooding piano ripides divulge a gentle acoustic guitar as Mae (piano) strums lyrics, her voice barely rising above a melodic whisper. The intensity builds, ever so

carefully, to the song's climax, where Hahn's pure-toned, confident harmony bolsters his partner's hushed delivery, seeming to both comfort and embolden her. It is elegant and subtle, and the first beautiful moment on a record full of them. To wit...

"Some Kind of Dream," a pleading, love-struck song, features Mae's most gripping poetic imagery. The title track is atmospheric old-country perfection. "I'll Hear You Calling" sounds as if it were made to fall in love to. "A Sinner's Prayer" is a hopelessly hopeful lament set to a swelling waltz. The Hahn-fronted "My Heart is in Texas" is tender and exuberantly fun. And the delicate, guitar-vocal ballad "Falling Overnight" closes the record in a wash of dreamy, heartachingly.

A few years ago, Calico Gary and Thad Cockrell released a debut album,



Epiphany, that barely registered a blip on most music fans' radars — save for the most rabid indie-country aficionados. It's a shame, since the record was a stunner, a throwback to the golden age of male-female country duets — think George Jones and Tammy Wynette, or, more stylistically accurate, Gram Parsons and Emmylou Harris. Bristling brass strings introduces to Gary and Cockrell's recording as both reveal a raw synchronicity between musical partners. Individually, Mae and Hahn are impressive and compelling. When they join forces, they are transcendent, as if their voices were made for each other.

DAN REGULUS

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IF YOU'VE AN INDEPENDENT ARTIST OR BAND MAKING MUSIC IN VT, SEND YOUR CD TO DR. PHIL WOLFE, 105 DENVER ST., STE. 230, CHAMPAIGN, VT 05743. BURLINGTON, VT 05401.

PHOTO: JEFFREY M. HARRIS; SPRUCE PEAK PERFORMING ARTS CENTER; TIM BRICK: JEFFREY M. HARRIS; LILA MAE AND JEFF HAHN: JEFFREY M. HARRIS; ORLA FALLON: JEFFREY M. HARRIS; MICHAEL JACKSON: JEFFREY M. HARRIS; ETHEL & ROBERT MIRABAL: JEFFREY M. HARRIS; THE SECOND CITY: JEFFREY M. HARRIS; MAD SCIENCE THEATER: JEFFREY M. HARRIS

SATURDAY

JETTY RUN Dave Matthews Band/Black Rock/10 p.m. Free
LEFT DJ (Only one) 10 p.m. Free

MAGNETIC PIZZAS & PIES
 Pizzeria/Rainbow/10 p.m. Free

MAKIN' IT (Only one) 10 p.m. Free

MOOREHOUSE (Only one) 10 p.m. Free

NEEDS (Only one) 10 p.m. Free

ON TAP BAR & GRILL (Only one) 10 p.m. Free

RAVE (Only one) 10 p.m. Free

REBELS (Only one) 10 p.m. Free

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THE 21st ANNIVERSARY OF JAMES BROWN

Time Out **ANNIVERSARY** has released his first single in 1972 when he was just 16 years old. Since then, he has become one of America's most respected, successful and influential musical stars, serving as a pillar of American reggae in each successive decade. Now something of a genre godfather, the singer has 28 albums to his name but says he isn't, the star-studded, nose-to-the-needle *It's About Time*, will be his last. All good things must come to an end. So catch Levy while you can this Wednesday, September 21, at Club Morocco.

champion's alley
 (Only one) 10 p.m. Free

THE BROTHERS (Only one) 10 p.m. Free

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SUN.25

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TUE.27

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Listening to Landscapes

Bunny Harvey at Korongo Gallery

Musical compositions often evoke visual images, so why shouldn't paintings be able to depict sounds? And seen to and textures?

Wassily Kandinsky, generally considered the first great abstract painter, did seek to make his work appealing to the ears as well as to the eyes. In fact, there's a theory that Kandinsky (1866-1944) had a neurological condition known as synesthesia, a sort of overlapping of the senses in which colors are perceived as sounds and vice versa.

Bunny Harvey may be another synesthete. In a show at the Korongo Gallery in Randolph entitled "Listening/Vermont," this great niece and inspired artist presents a suite of paintings that, she says, capture not just the chatter of birds and the hum of insects, but also the bouquet of new-mown hay and the squish of mud on a road between her toes. Harvey notes on her website that her work has come to be focused on "various elements of landscape."

The titles she's given to some of the 22 works in this strong show — "Whispering Apple," "Garden Teamed Harmonies," "Moon With Blue Rings" — make her intentions explicit. Even the segment of her audience that doesn't readily "hear" paintings or respond to them in tactile or olfactory ways will find it possible to interpret the wind-blown wisps rippling across a canvas as Harvey's expression of the hum, as well as the flight path, of a dragonfly. We also twig the concept that a splash of green is meant to convey the smell and feel of grass, not just its appearance.

Whether Harvey succeeds in giving her landscapes more than a visual dimension will be up to individual gallerygoers to determine. But it ultimately doesn't matter if the work fails to speak, literally, to those who encounter it. Paint is still paint, and in that realm, Harvey's success is not in doubt.

Her credentials are certainly in or-



WHETHER HARVEY SUCCEEDS IN GIVING HER LANDSCAPES MORE THAN A VISUAL DIMENSION WILL BE UP TO INDIVIDUAL GALLERYGOERS TO DETERMINE.



der. Born in New York in 1946, Harvey earned an MFA from the Rhode Island School of Design, and in 1974 was awarded the much-coveted Rome Prize in painting, which enabled her to study and work for two years at the Accademia di San Luca in Rome. She was represented from 1999 to 2003 by the venerable but recently challenged Terry-Hall Galleries on the Upper East Side of Manhattan. And Harvey, who lives part-time in Randolph, has taught art at Wellesley College for the past 35 years.

Her studio is in the eclectic E. End of

particle physics may offer further insight into Harvey's art. The world appears to enter her consciousness at the subatomic level, compelling this painter of readily recognizable Vermont scenes to try to capture the essences of trees, rivers and skies. That may help explain why Harvey's unpeopled paintings can seem so mysterious, so poetic.

Why, for example, do some works include a cutting or floating rectangular form? They can dominate a painting, as in "Trunk Give Me a Blue Mountain" (pictured), in which the outline of a thick column serves to highlight the central section of an otherwise representational work. At other times, the forms are more discreet. In the exquisitely colored "Reclinator," for example, that shaft looks like light beams rather than geometric appliances.

In a grouping of 10 smaller pieces, Harvey heads in an abstract direction, most beautifully in "Moon With Burned Out Ring," a lushly colorful study of color and light. These oils on panel of identical size are painted on their sides as well as on the usual picture plane, much in the old-over manner of the elegant English abstractionist Howard Hodgkin, whose idea gives his paintings reserves of color suggestive of nature scenes.

In the Korongo show, Harvey brings

stitch marks along with media. "Kitschy Mountain Light," a charcoal-and-pencil composition on paper, summons up a glowing sky and skeletal trees. And "All's Not the Maple," made with watercolor on ground paper, includes calligraphic strokes that enhance the Japanesque effect. Here, lines encircle a white emptiness—or, in the eyes of those who view a glass as half full, perhaps Harvey's image is an opening looking into light. Synesthesia may hear, feel or smell other possibilities, as well. ☐

KEVIN J. KELLEY

Bunny Harvey's "Listening/Vermont," Korongo Gallery, 160 Morris Ave., Randolph, is on view through October 12.

Color Bars

All things stitched, hooked and woven are at Rae Harrell Gallery

BY MEDAN JAMES



I LIKE THE DICHOTOMY OF SOFT AND HARD.
I LOVE THE CONTRAST.

RAE HARRELL

At the Rae Harrell Gallery in Hinesburg, a rainbow of neatly folded wool — ranging from burgundy to chartreuse, glaid to periwinkle, tie-dye to head-tooth — spans an entire wall and neatly steals the show. “I tell you, someone’s going to walk in here and say, ‘I want that wall of wool,’” Harrell says. “And I’ll pick it right up for them.”

Luckily for visitors, the five-year-old gallery, which specializes in fiber art, features much more than raw materials, beginning with Harrell’s own work. The self-taught artist, 64, exhibits paintings, mixed-media sculptures and hooked rugs, all of which are infused with bright colors and a sense of humor.

“What is hot but not?” says Harrell. “This gallery was jumping this morning. People from Ontario were visiting on the porch when I got here.”

On a recent afternoon, it’s the tall end of Harrell’s most recent show, “The Boundaries in Fiber,” and two works from her “Chirally Tolly Series” welcome visitors at the gallery entrance. Snuggling worms of fiber shoot out and around a pair of lumps in the style of the folk artist Bob Chisholm. “I like the dichotomy of soft and hard,” says Harrell. “I love the contrast.”

A sculpture titled “Out of My Mind” looks like the Emerald City, if it were composed of hooked wool-covered Lucite tubes, with feathers shooting from the top like a headless and a single felt eye keeping tabs on the gallery. “This is what my life generally looks like,” Harrell says with a snark.

She also shows apocalyptic-dinosaur buses inspired by an old cartoon in which Bugs Bunny peeks his head inside a life nest, which tragically contains the entire interior of the Taj Mahal. Look inside a porcupine in Harrell’s box “Into the Woods,” and you’ll find a forest landscape that seems to unfold in all directions, thanks to mirrors.

Harrell doesn’t just show her own work. Since John Bates at South Burlington’s Black Horse Fine Art Supply began representing her, she says, she has been able to focus on showing other artists. The gallery’s most recent show featured work by Vermont members of the national Surface Design Association, including Eve Jacobson-Cushman, a “knitting sculptress”; Karen Henderson, who hand-weaves, dyes and attaches roughly stained landscapes; Diane Shalberg, who assembles tiny scraps of fabric to create intricate photo-realistic images;

and sculptor Kevin Deegan. Harrell points out that his sensual, abstract-and-granite piece called “Lemon Wedge” looks a lot like an integral part of the female anatomy “Lemon Wedge, my son,” she jokes.

Harrell — who has a thick wave of gray hair and a hot pink shirt that matches her artwork — opened her gallery a year ago in a small strip mall, which is still undergoing renovations. The other tenants are her husband, Loy, who runs an antique store, and the Lighthouse Baptist Church.

“I moved in when it was a dump,” says Harrell of the space, which used to house a mobile-home supply shop. These days, it’s warm and welcoming. Harrell and her fiber friends gather there to teach up hooked rug or just sit around with coffee and chat. Loy wanders in and out throughout the day, and the charismatic Baptist keeps things interesting. “They’re rocking on Sundays,” says Harrell, a Baptist.

Harrell grew up in Louisiana — you can hear it in her hearty voice — and has been an artist her whole life. “My mother would give me paper and crayons and say, ‘Go make something,’” she says. In her twenties, she moved out to California to work as an actress — “I



did a lot of interesting,” she says with a smile — and earned a “rock-and-roll guy... You know how that ends?”

After her first marriage, Harrell moved to Ohio to find artwork, which is how she met Loy. They married and moved to Vermont in the early ’80s. Together they raised five children, two of whom have a presence in the gallery. Hilary Harrell lives in Santa Fe, N.M., but her hooked rug full of swirling hearts was included in her mother’s recent show. “She’s in love, and you can see it in this rug,” says her mother.

Another daughter, Rebecca Harrell, is depicted in one of Harrell’s own hooked rugs, playing the guitar with a flower in her hair. Rebecca starred in the 1989 movie *Francis* and now works as a producer in Hollywood. When asked if she is proud of her daughter’s success, Harrell smiles broadly, but clarifies: “I hate that word, because you know, a path before the fall.”

On the afternoon of our visit, Harrell’s friend and fellow rug hooker Judy Cole, from the gallery, working on a pie-crust rug for a November exhibit at the Green Mountain Rug Hooking Guild at the Shelburne Museum. The two women pulled the piece on the floor and began puffing swaths of wool from the rainbow ball, arranging them on the unfinished portion and inspiring the result.

They agree there’s no better way to spend a rainy afternoon. “This is the business that I always wanted,” Harrell says. “I am truly living the life.” ☺

Rae Harrell Gallery, 80 Washington St., Hinesburg, Vermont. Open Thursday through Saturday, 10 a.m. to 4 p.m.; Sunday, 11 a.m. to 4 p.m. 802-837-3276; raeharrell.com

CALL TO ARTISTS

CRAFTERS WANTED? For 4th Annual Holiday Showcase II (Sat. Feb. 10, 10-12 noon) at 818 W. Kentucky (at Lafayette) in November. For info, call 332-4378.

WANT HEARTS? Contribute your talent to show art for a view of 10 days in art. Showcase Gallery II (1111 Albany) (October 13) (November, December 13, 6-8 p.m.). \$25 to \$50. For artwork and price list, visit www.artistsart.com.

CHAMBER'S GALLERY **BARBARA COLE KATZMAN**, the 1970s Abstract Expressionist painter who lived from 1919 through December 12. The exhibition is a unique collection of art, objects and gallery-related products. A jump case will be behind Tuesday October 12. Info and ticket forms are available at contact@chambergallery.com and information and an application for art submission: chambergallery-artists@art.com. Call 603-604.

YTHAM SCHOOL STUDENT **EMMIT CARR** (1910-1990) high

school photography exhibit, "Myth of Photography" (Oct. 12-13) by Sharon Leander and other artists. (October 12, 10-12 noon) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

VERMONT THINGS ITSELF **TODD BROWN** (1910-1990) at the Vermont State Library in Montpelier is looking for donated works of art, including in media. The artist's work is being collected and will be shown in a series of exhibitions. For more information, contact Todd Brown at todd@vermontthingsitself.com. Art collectors are invited to donate, as well. Some email address for contact info.

ENGAGE YOURSELF **EXHIBIT BY ALL FACES WITH DISABILITIES** (PVA) (October 12-13) at the Vermont State Library in Montpelier. Ages 18 and older. To see the exhibit in 130, leaving tomorrow. (October 12-13, 10-12 noon) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

CALLING FOR ARTISTS **Four Corners of the Earth**, (October 12-13) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

photography with 20 (October 12-13) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

ART IN THE PARK **ALL FREE** (October 12-13) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

HONORABLE ARTISTS (October 12-13) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

NE SQUARE HERE **ARTISTS** (October 12-13) at 1111 Albany (at Lafayette) in November. For info, call 332-4378.

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LBS. OF PORK



FREE CONCERT!

Friday, Sept. 23, 2011 7 p.m. at Snowe's Jackson Arena

Bring an appetizing authentic
Barbecue Feast with all the fixings
...and This Year, Trappes Band & Loper
...and a selection of Fine Wine

Presented by The Snowe Club of Snowe

This year all proceeds from
Friday night will go to the
Maine State Barbecue Society
for the 2011-2012 season.
www.mainebarbuesociety.com

BURLINGTON AREA ART GALLERIES & ARTS

HABIBI & JONES An artist's View of mixed media work. Through November 30 at Community College of Vermont in Burlington. Info: 332-4378.

HABIBI & JONES Recent Landscapes by the Mountain. Through November 30 at Community College of Vermont in Burlington. Info: 332-4378.

HABIBI & JONES Recent Landscapes by the Mountain. Through November 30 at Community College of Vermont in Burlington. Info: 332-4378.

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BURLINGTON AREA ART GALLERIES & ARTS

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CENTRAL VT ART SHOWS & Fairs

CHARLEKINA India: Two hours of color and light! Spectacles reflecting the country's Hindu economic growth and development. Through September 30 at Peak Fine Arts Center in Green Mountain College in Putney. Info: 782-8408.

CHIRAL, HANGSALONA "Love for actual people!" Love is and never-ending series regarding what we created from a single line. Through September 28 at Vermont Supreme Court lobby in Montpelier. Info: 825-6749.

CENTRAL VERMONT ART ASSOCIATION EXHIBIT Work is a variety of media by more than 20 member artists. Through September 30 at City Center in Montpelier. Info: 255-6340.

GLASS HOLE ART Paper blocks, pulp paintings by the environmentalist plasticists. Photo images by the artists. Through September 30 at Governor's Office Gallery in Montpelier. Info: 825-6748.

CAROLINA THURSTON "Hugs of Colored Pinks!" Inspired by flowers, images and flowers to the 15-year-old artist's winter painting in the old shed decorated with a chandelier. Through October 1 at Expo in Montpelier. Info: 782-8408.

DAVID BARTON Colorful mixed photographs of Cuba, as well as of the aftermath in the Mayaguez Valley of Thailand. Through September 28 at Valley Art Foundation in Fairbury. Info: 782-8408.

ELMER FROM MADE More than 40 years of the artwork captured by old and new artists in which development is linked with the South American and American histories. Through November 20 at Montpelier Museum of Science in Benning. Info: 949-0290.

ENTRANCE Calling for a lot of accompanying acts in music. Through September 30 at City Center in Montpelier. Info: 255-6340.

HEATHER HENRY Hand-made paintings. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

GARIN PETERSEN A collection of art by the artist with 100+ sculptures and paintings. Through September 25 at Chandler Gallery in Burlington. Info: 728-5678.

LIGHT TOUCH: ABSTRACT PHOTOGRAPHY TODAY An introduction to the art of photography in the digital age. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

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MAKING MUSIC & TAKING PICS City work by the artist and his wife. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

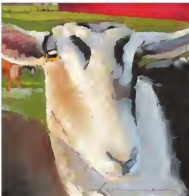
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Hannah Sessions As anyone who has worked on a farm knows, it's difficult to get away as soon as you want to do anything but farm, let alone paint. It's remarkable, then, that Hannah Sessions, who runs Salabury's Red Lodge Farm with her husband, Greg, painted a whole series, showing through September at Edgecenter Gallery in Montpelier. "I have stopped mid-chance to document the light as it comes the best at 7 am and slowly stretches across the hay covered floor," she writes in her statement. Her expansive oil paintings capture the activity and energy on a farm in summer. And her gracefulness emanates from them, too. "I am so very grateful to my husband and our employees," she writes "for picking up my slack." Painted "Lullabyes for Portraits."

BACKGROUNDS OF THE BARNHART CATHEDRAL: THE BARNHART CATHEDRAL OF CONTEMPORARY ART Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

UNCOMMON THINGS Works that probe the boundaries of art and life. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

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FOUR WALL "It's a series of drawings created by a single day using computer screens by and using technology in the Fine Arts Center Library. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

HANNAH SESSIONS As anyone who has worked on a farm knows, it's difficult to get away as soon as you want to do anything but farm, let alone paint. It's remarkable, then, that Hannah Sessions, who runs Salabury's Red Lodge Farm with her husband, Greg, painted a whole series, showing through September at Edgecenter Gallery in Montpelier. Info: 825-6748.

HONOR & GET HERE Recent sculpture by the artist and his wife. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

INTERIOR: A STORY OF POLITICS IN THE BARNHART CATHEDRAL Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

JAN CARPIS Recent sculpture by the artist and his wife. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

LARGE COMPLEX THROUGH THE LENS An introduction to the art of photography in the digital age. Through September 30 at the Fine Arts Center in Montpelier. Info: 825-6748.

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CATHERINE CATCH CHILDS "A life experience," portraits, still-lives and landscapes. *By the Vermont Painters*. Through November 5 at River Arts Center in Montpelier. 175-888-1264

DOUGLAS CARR "Paintings and drawings that explore the Douglas myth in mountains and clouds. Through November 5 at Vermont Truck & Art in Johnson. 175-875-7776

DAVID FINE GARDNER oil, watercolor, and acrylic landscapes. Through October 30 at ArtCafe & Design Gallery in Jericho. 175-855-3229

EDWARD FERRARI'S LANDSCAPES Work by Owen Don Carlos Ferrari. Henry Ford Gallery, Fine Art and Photo. 175-875-7776. Through September 20 at Village Art and Sculpture in Valley Forge. 175-855-3229

JAMES LADDIE "Watercolor 'goldilocks'." Through October 10 at Coombs Trading & Café in St. Albans. 175-875-8555

KELLY BOLT "Sculpture," paintings, and mixed media work. Through October 10 at Green Sculpture Co. in Stowe. 175-855-3229

LORRA JAMES "Reflecting Movements in Time and Imagination: mixed-media paintings." Through September 30 at Island House South Hero Gallery. 175-875-7776

MAURICE HALL Paintings and oil hangings. The South Co. Store 34 at Colchester Post Office & Bar in Hardwick. 175-875-7776

MELTON MITCHELL'S GOLD EXHIBIT & SALE Work by goldsmiths. Through October 31 at The Village Gallery, Jericho. 175-855-3229

NANCY SCHULZ "Five Faces of Life Without Leaves: still-life, nature, paintings, and fine arts sculpture." Through September 20 at Vermont Gallery at Back Capitol Hill in Stowe. 175-855-3229

OSCAR HODGINS Works by the Vermont photographer. Through September 30 at Vermont Fine Art Gallery in Stowe. 175-855-3229

OUT OF THE WOODS Work in a variety of media inspired by an artist with wood. Open to all levels of skill. Art & Paper Center and Green River Park. Through September 30 at Heartbeat Kingdom Artisan Guild Jackson Gallery in St. Johnsbury. 175-844-0555

PETER ARTHUR WEINBAUGH Photo-based, the best black and white photographic portrait ever. Through September 30 at Mount Edgecombe in Stowe. 175-855-3229



RODOLPH HIRMAN & CAROL STALLER Sculpture by Hirman. *By the Vermont Painters*. Through October 31 at Vermont Sculpture & Sculpture Park in Stowe. 175-855-3229

SEPTIMUS REAVER ARTISTS "Newly by artists and landscape painters Frank Trulla and Henry Frank Kelly. *By the Vermont Painters*. Through September 30 at Vermont Sculpture & Sculpture Park in Stowe. 175-855-3229

STEPHEN HUNTER "Sculpture, jewelry and more design." Personal address on sculpture. The Arts and Crafts. Through September 30 at Vermont Sculpture & Sculpture Park in Stowe. 175-855-3229

YOUNG FORTY "Artistic and more design." Personal address on sculpture. The Arts and Crafts. Through September 30 at Vermont Sculpture & Sculpture Park in Stowe. 175-855-3229

WENDY HARRIS "Artistic and more design." Personal address on sculpture. The Arts and Crafts. Through September 30 at Vermont Sculpture & Sculpture Park in Stowe. 175-855-3229

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James Vogler Some people may already be familiar with Vogler's satirist — in the form of the thin coat pins he whips up at Pines on Earth, the wood-oven bakery he runs at his Charlotte farm. Here's a chance to see what Vogler can do on canvas. By overlapping line and color, he aims to create "distances" in which form "battles for dominance on the surface," he writes in his statement. As a result, his oil and wax paintings have a conscious quality, with shapes appearing to fade in or out like fragments of a dream. Check out his show, "Wood Estate Landings" at the University of Vermont's Living/Learning Gallery through October 7. *Reviewed*. "Close On Home"

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Preview - 5 pm Auction at 7 pm



Direct from Mongolia AnDa Union

Tuesday, September 27 at 7:30 pm

Tickets start at \$15

In association with University of Vermont's Great Weekly Office through a 2009 President's Initiative for Diversity



Flying Karamazov Brothers

Friday, September 30 at 8 pm

Tickets start at \$15

In association with University of Vermont's Great Weekly Office through a 2009 President's Initiative for Diversity

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24 novembre

NEW IN THEATERS

ARCADE FIRE Leads off the new indie fest Taylor Lautner in *Death Sentence* (R) and Quincy (PG), plays a young man who becomes a vigilante, looking for his parents in a town in New Hampshire in John Dahl's *Highway Company* (R) and *Melrose and September* (PG-13), PG-13, Simon Caplan, Brian Koppelman, Paula Stone Newman.

BIGWAVE (PG) A mother-in-law and a young boy fight to survive after caught in a trap in this new action thriller in action story *Big Wave* (PG) (PG-13), Adam J. Aaron, Johnathan Lomax and Morgan Fox. *Love* (PG) and *My Sister Is a Witch* (PG) (PG-13), David J. Burke, Michael J. Burke, Michael J. Burke.

THE FUTURE A heartbreaking couple endures the shock of a fatal car accident in this gripping love story in *The Future* (PG) (PG-13), David J. Burke, Michael J. Burke, Michael J. Burke.

THE KILLER (PG) John C. Reilly plays a former cop who gets caught in a trap in this new action thriller in action story *The Killer* (PG) (PG-13), David J. Burke, Michael J. Burke, Michael J. Burke.

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MONTEAL (PG) David J. Burke plays a former cop who gets caught in a trap in this new action thriller in action story *Monteal* (PG) (PG-13), David J. Burke, Michael J. Burke, Michael J. Burke.

NOW PLAYING

CONJUNCTION OF PLANETS (PG) A new thriller plays a story about a young man who becomes a vigilante, looking for his parents in a town in New Hampshire in John Dahl's *Highway Company* (R) and *Melrose and September* (PG-13), PG-13, Simon Caplan, Brian Koppelman, Paula Stone Newman.

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Curses, Foiled Again

When Chicago police investigating reports of their first stopped a car that Rhonda Kildt, 22, was riding in, she yelled: "After an officer caught her, she stuck a gun in the officer's chest and pulled the trigger." The gun didn't fire, she tried again, but again the gun didn't go off. The officer then shot Kildt in the buttocks and arrested her. Investigators explained Kildt's gun was empty because the cylinder opened while she was fleeing, and all the bullets fell out. (Chicago Sun-Times)

Authorities investigating a spree of vehicle fires in El Paso, Texas, identified Eduardo Ramirez, 35, as the culprit, because he left footprints in that led to a nearby home, where he was found burning clothing in the backyard. The police report added that gold and silver spray paint on Ramirez's hands were the same colors as fresh graffiti near the burning vehicles. Also, a tattoo on Ramirez's stomach matched some of the graffiti. (El Paso KVVU-TV)

Detached Attachment

Two British security officers assigned to work in electronic monitoring tag on Christopher Lowcock, 38, were fired after officials discovered the device had been attached to Lowcock's artificial leg. According to the Ministry of Justice, Lowcock swapped the like him in a hospital; and then talked an agent of G4S, a security firm the government hired to tag offenders, into installing it over the bandage. Whenever Lowcock wanted to go out, he unattached the monitored leg and left at home. The second agent was fired after he was to report the monitoring equipment but failed to notice it was attached to an artificial leg. Managers discovered the ruse when they went to check on Lowcock a third time, only to learn he'd left home and been taken into custody for driving illegally. "Fraudsters were clearly not followed," a ministry official acknowledged, noting, "Two thousand offenders are tagged every week, and incidents like this are rare." (Detroit's Tri-Weekly)

Litigation Nation

The Washington, D.C., city attorney generally office filed a suit against convicted drug trafficker Cornell Jones, who founded a nonprofit organization when he got out of prison that received grants to fund a job-training center for people with HIV/AIDS. Instead, the suit says, Jones used \$200,000 of the grant money to form a HMO, a nonprofit webcomic.com's popular emphasis that advertises "fine-art dining" and made donations. (Washington Post)

John R. Guss filed suit against the Massachusetts Registry of Motor Vehicles

for revoking his driver's license after its \$15 million, anti-immigrant computerized facial recognition system misidentified him as another driver Guss, who drove for a living, and he had to spend 90 days dealing with various state indifference to prove his identity and correct the error. "There are mistakes that can be made," register Rachel Kaptein conceded but insisted protecting the public for everyone Guss's or anyone's inconvenience. "A driver's license is not a matter of civil rights," Kaptein reminded. "It's not a right it's a privilege." (Boston Globe)

Nomuser Fees

ATAF began charging its headline customers who don't have long-distance calling plans - most rarely, if ever, make long-distance calls - a \$2 a month "minimum use" fee. ATAF's Holly Hellingsworth and the charge is necessary to cover the company's cost "to provide customers with basic long-distance service, including account maintenance, even if no calls are made." (Cleveland's Plain Dealer)

Justice Is Blind

After John Sullivan, 18, failed three try-outs for his high school cheerleading squad, his peers told him to "become a cheerleader," school found to correct what they called "singing errors" during his third tryout. Following school administrators' advice to avoid rate all participants the same, the three judges gave Sullivan, who cheers from a wheelchair and was born without legs and with arms that stop short of their elbows, a low score to the jump/backs category. (Omaha World-Herald)

Blow-Up Job

Police arrested Edwin Charles Tobey, 32, for engaging in "sexual activity" with a pink inflatable swimming pool in Honolulu, Hawaii. When the officer searched the pool, he found Tobey's penis in the pool. Tobey took the risk and said, according to his grandmother, Tobey's "always had a fascination for plastic." (Cincinnati Enquirer)

Risky Relaxation

Managers could prove fatal, according to the Food and Drug Administration, which said King International's Shockley's Manager has already killed one user and seriously strangled another because a necklace and clothing became caught in a piece of the device that rotates during use. In other cases, people's hair became caught in the Shockley's. The agency urged people who own one of the personal massagers to "stop use of the device components separately so that the manager cannot be reassembled and used." (U.S. Food and Drug Administration)

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